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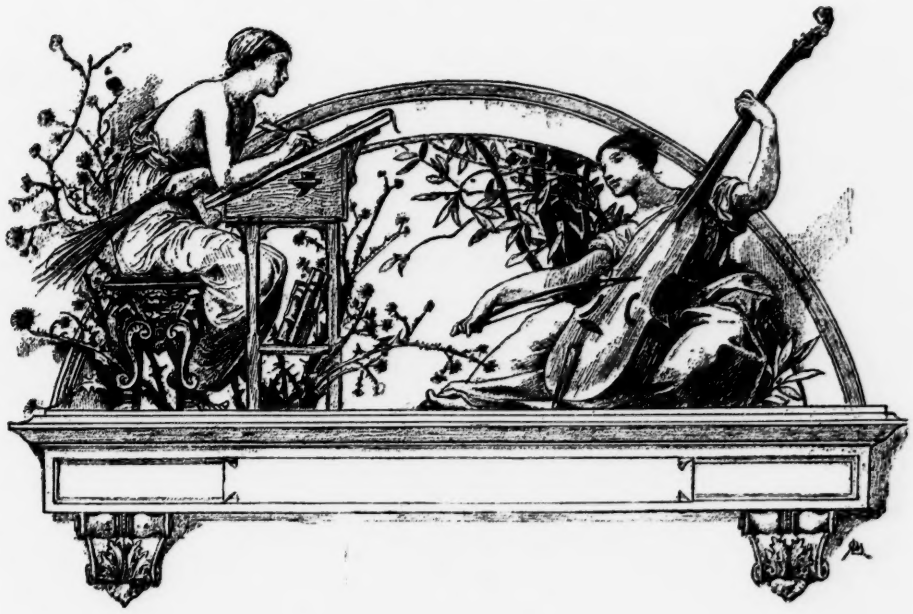
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"DARK, DARK ARE THE PINETREES,
AND THE ELVES BEGIN TO ROAM,
IF YOU LONGER STAY THEY WILL COME TO PLAY,
O LITTLE GIRL, GO HOME."

BY E. RICHARDSON. FROM "SONGS OF NEAR AND FAR AWAY."



THE MAGAZINE OF ART.

THE *GRANDS PRIX* FOR PAINTING AT THE PARIS EXHIBITION.—I.

[**A PROTEST.**—It becomes our duty, before entering upon these articles, to enter a protest against the open violation of the Rules which has been permitted by the authorities of the Paris Exhibition, and to express the opinion, widely entertained, that such public disregard ought not to have been permitted, and even rewarded, by the jury. Not only unjustifiable in itself, this breach of the Rules is unfair to those who have abided by the strict letter of the regulations, and have thereby sacrificed not a little of the effect which they might have made.

According to the *Actes Organiques* (titre iv, article 19), "The contemporary exhibition is open to the works of French and foreign artists *which have been executed since the 1st of May, 1889.*" In consequence of this rule the British Fine Art Sub-committee declined to include in the British exhibit several works which would have considerably strengthened the section, on the ground that they had appeared in the Royal Academy in May, 1889, and were therefore ineligible.

Three eminent artists, however, have taken up a different attitude—Monsieur DAGNAN-BOUVERET, of France; Mr. WHISTLER, of the United States; and M. ALFRED STEVENS, of Belgium; and all of these gentlemen, instead of being disqualified forthwith, have been rewarded with the highest honours. M. Dagnan-Bouveret exhibits his "Femmes Bretonnes au Pardon," which appeared in the Salon in May, 1889; Mr. Whistler contributes his "Symphony in White," or "The Little White Girl," which was painted in 1864; and M. Alfred Stevens a collection of pictures dating from 1861 onwards, but few, if any, which were painted within the appointed period. Belgium, indeed, has wholly ignored the regulation, and has sent a large number of early works dated from 1856 onwards, which greatly strengthen the excellence and the dignity of her exhibition, to the disadvantage of those who have respected the contract.

It appears that in the case of certain favourites the jury turned a blind eye to the *Actes*, and have elected to award medals to "careers" instead of to exhibits. If such be the case the jury has incurred even more responsibility than the original offenders, and it becomes a question if the whole of their awards would not become invalid were artists disposed to contest the question.

We have thought it right to give expression here to the regret with which these proceedings are regarded, and the disappointment that is felt that the intrigues usually supposed to be inevitable in the case of international exhibitions and medals have developed into open violation by the authorities of their own deliberate regulations. If exhibition awards are of any significance at all—which many doubt—they should be distributed with fairness, and should be withheld from those who trifle with the Rules and with the Public.

THE EDITOR.]

ONE of the most interesting features of the great Paris Exhibition is, beyond a doubt, the grouping on a grand scale, in the *Grand Palais* of Arts, of the various modern schools of painting. Rarely do we see, side by side and in one building, the works of almost all the painters who have lived in our time, from those of Japan and Turkey to those of Portugal and Norway and the United States; and I doubt if the idea has ever been carried out more completely, or with fewer gaps and imperfections, either in former exhibitions in Paris, or in the International Exhibitions at Venice or in London. No such collection, not even that under discussion, can be perfect; allowance must be made for artists who refuse to send and owners to lend—and there are absentees from the Exhibition who can but be regretted. At any rate the Exhibition of 1900 is as complete as was possible.

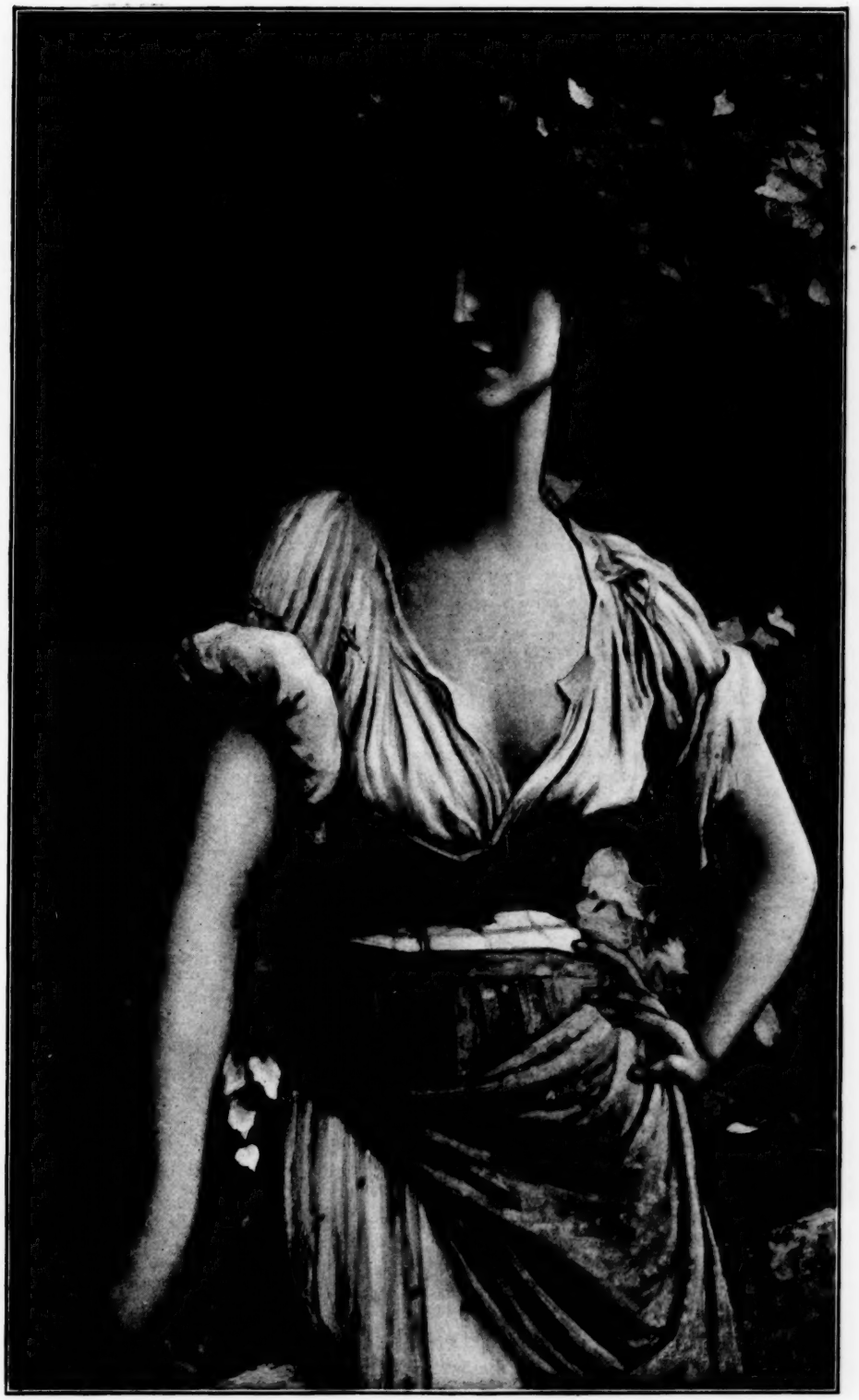
The task of the jury who had to choose the best from among this cream of pictures, and to reward the artists according to their deserts was a delicate one, and we almost wonder whether it would not have been better—as many artists on the jury thought—to give up all idea of distributing Medals of Honour, or of gold, silver, and bronze, and to leave the verdict to public opinion. This, possibly, might have seemed too great an innovation, too complete a rupture with the traditions of past exhibitions; and the jury of 1900 preferred to remain conservative. They have, however, proved somewhat timid in awarding the prizes, and have for the most part given the highest honours to leading masters, to the best known names in each country; and this classification most of the visitors to the galleries could have made for themselves. The heads of schools, as selected by the jury—or by the public—constitute, in fact, a sufficient epitome of the whole exhibition so far as pictures are concerned; without puzzling ourselves with the thousands of works exhibited, these few enable us to compare and estimate the position of each country, and to judge of the various treatment and technique; to note the development of a race, to see how far a young school keeps up the traditions of its past, or breaks with them to make a departure entirely new.

The greater number of awards have fallen to French painters as a natural result of the larger mass of work exhibited by them, comprising 1,546 paintings, 190 drawings, 144 water-colour pictures, and 123 pastels. For the most part these works are not exhibited for the first time. Many of them have been seen in the Salons of late years, and the visitor, if at all familiar with the progress of the artistic movement, though he finds fewer surprises than in the presence of new works, has a more comprehensive view of the evolution of modern French art from a general basis, which is full of interest.

It is only too evident, as we study the numerous contributions to this Exhibition, that the art of France has to lament the loss of many great names since that of ten years since. It would not be too much to say that it has lost its greatest leaders and two of its noblest representatives in Puvis de Chavannes and Gustave Moreau, both dead in the interval. These artists, had they lived, would have figured certainly at the head of all competitors as the indisputable chiefs of the French school who have exerted the highest influence over its latest development; one by reviving the noble art of mural decoration; the other by the mass of his work as well as by his lofty teaching, which opened a new vista of idealism and beauty, diverting the taste of painters and the public from the realism which had become a mania.

The influence of Gustave Moreau is everywhere perceptible in this decennial exhibition, and I cannot here refrain from pointing out among the works which most plainly show it, though stamped with individuality, those of Ary Renan, who died but a few weeks since at the age of forty-two. They will always be regarded as admirable examples of his school.

Though bereft of its greatest men, and ruffled by revolutionary gusts not always making for beauty, we see in the French section of the Exhibition some works of admirable mastery. We may congratulate ourselves on the fact that the galleries contain not merely new pictures but the product of the past ten years, since we are thus enabled to enjoy the works of some painters at their best who have since fallen into decay. Such are M. Ernest Hébert and M. J. J. Henner. The former is now past eighty, and the latter more than seventy. These two painters rest on past laurels, and the prizes conferred on them are in honour of their earlier work and life of noble activity. Would it have been fair indeed to judge M. Henner by his poor little portrait painted last year? Certainly not; but his "Eclogue" and his "Levite of the Tribe of Ephraim" show a fine conception of the nude and a special feeling for colour. The exquisite flesh and pure outline of the figures with which the painter of the "Eclogue" has peopled the grove are as luminous as if they had been placed there by Francia or Andrea del Sarto, and it is certainly one of the finest examples of French art in this century. As to M. Hébert, the illustrious pupil of David d'Angers and of Delaroche, he has been faithful to the vein of sentiment which he made his own during his many visits to Rome, as a follower of Raphael working from Italian models.



LA LAVANDARA.

From the Painting by A. A. E. Hébert. Photographed by Braun, Clément et Cie. *Right of Reproduction reserved by the Artist.*

In M. J. Charles Cazin landscape rises to the highest art. M. Cazin embodies not merely a traditional type of art, like M. Henner and M. Hébert; he is an artist of independent mind, as may be seen in such pictures as "Twilight," "A Storm," "September," and many other landscapes of great truth and beauty of colouring. Brittany, full of intense local colour and spirit, though always seen through a medium of personal sentiment, his religious pictures, artificial no doubt, but conscientiously worked out and faultless in technique, form one of the best collections sent by one artist, and confirm the distinction of M. Dagnan-Bouveret.



FEMMES BRETONNES AU PARDON.

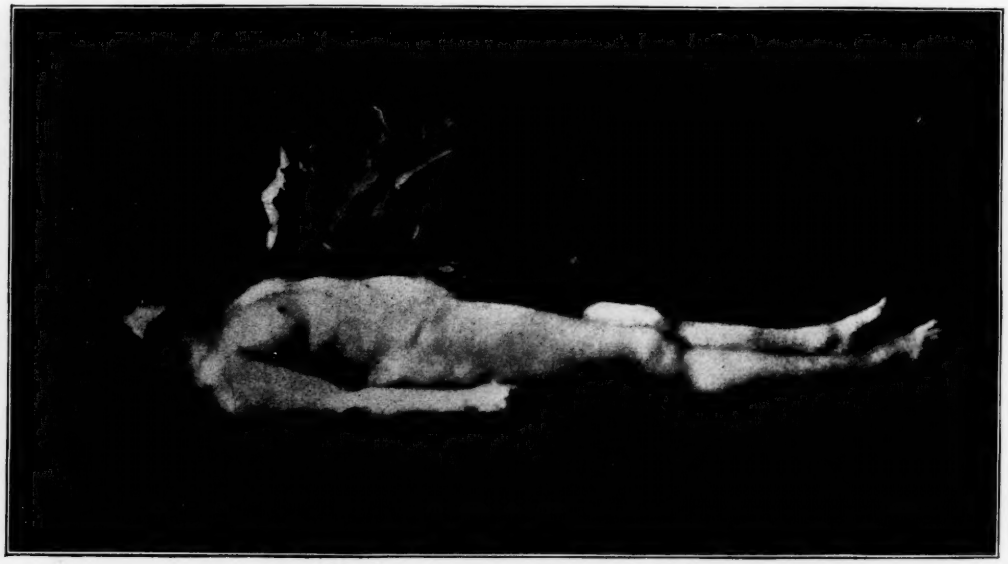
From the Painting by P. A. Dagnan-Bouveret.

In his smooth and sober brushwork M. Cazin reminds us sometimes of Hobbema and Ruysdael, but with an independent and more modern freshness. By the side of M. J. C. Cazin may be placed M. Harpignies and M. Vollon, but lately dead, as representing a very lofty and personal level of achievement, and constituting a group of landscape painters of which France is justly proud.

But these three, and M. Roll, the painter of rural life and of the sturdy cattle of Central France, are of the older generation of French artists. M. Dagnan-Bouveret, who has won a first prize with much applause, shows us a freer and less academical phase of art. His studies in

As we turn from the French section, in which we have noted so many different and sometimes revolutionary tendencies, we remark—what has struck many visitors to the Exhibition—the generally high level, the sustained equality and excellence of all the foreign exhibits. The English school is not, to be sure, so extensively represented as might have been hoped; still, the French public who look at the works displayed may form an adequate idea of contemporary English art, particularly if they complete their study by a visit to the English pavilion in the Rue des Nations, where there are some works by Burne-Jones. It is to be regretted that Mr. G. F. Watts is not more completely represented.

This great painter, known in France through the writings of M. de la Sizeranne, and various articles in the *Revue de l'Art* and the *Gazette des Beaux-Arts*, is seen here in works of less importance than the picture in the Luxembourg. Mr. Orchardson, on the other hand, has won general admiration by his portrait of Sir David Stewart, and especially of Sir Walter Gilbey; the latter has been to the French public a revelation of that masterly art of portraiture in which has an evident unity, following the formulæ of a national tradition, which is, in short, homogeneous, whereas the American school is remarkable for the contradictory characteristics of its painters. At the same time, the American section can show talent of great individuality. These painters are for the most part pupils of artists of repute in England or France who keep open studios or are directors of art schools; but they are not servile disciples; their mind is



THE LEVITE OF EPHRAIM.

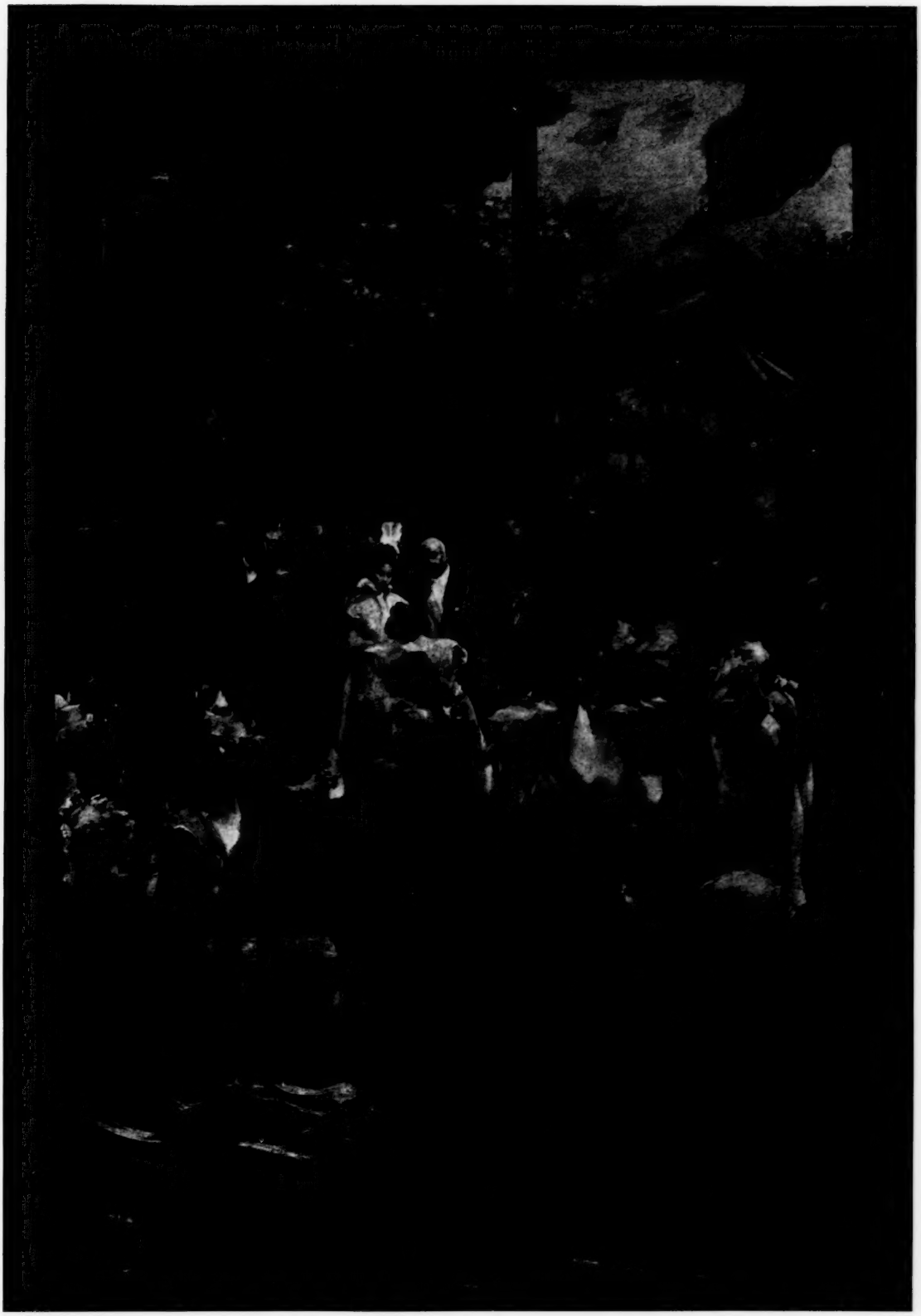
From the Painting by J. J. Henner.

which some contemporary English painters show themselves worthy descendants of their great predecessors. Sir L. Alma-Tadema, too, achieves a triumph with two paintings of perfect execution: "Spring" and "The Kiss." I cannot, however, but express my surprise that the jury should have awarded no honour to Sir Edward J. Poynter for a work of such high merit as "The Dancer," in which we may equally admire the learning of the archæologist and the mastery of the painter.

The American section, again, is one of the best and most complete, though some of the artists startle us a little by their strange ways of seeing things. As we go through each section of foreign art one of our most natural impulses is to follow the development of the school by calling to mind the artists of the past. Here this is out of the question, since the American school has but lately grown up under very various influences, without any national or historical artistic traditions to guide it. Hence it is fundamentally unlike the English school, alive to the independent forces acting outside the schools, and their style is generally responsive to these mingled elements; it is also distinguished by excellent workmanship.

The two most prominent personalities in this section are Mr. Whistler, with his portrait of himself and an early fine female portrait; and Mr. John Sargent, with two portraits exhibited a few years since at the Royal Academy. In Mr. Whistler the Parisian public recognises one of its idols, the learned and admirable painter of an old lady in the Luxembourg; recognising his hand in this "portrait of himself" — as mysterious a figure as a creation of Edgar Poe's —and in the study of a young lady with her back turned, dressed in black and grey, a work of his middle age, full of power and grace.

As to Mr. John Sargent, his picture of Mrs. Carl Meyer must, I think, have been a revelation to the French public, for I remember nothing that modern French art has produced at all to compare with it, or in which truth of observation is so perfectly allied to a feeling



SOUVENIR OF THE LAYING OF THE FIRST STONE OF THE ALEXANDRE III BRIDGE

From the Painting by A. P. Roll.

for grace, directly inherited, as it would seem, from Chardin or Nattier.

How wide and essential a difference we see in these two painters! One mysterious, strange, bewildering, seeking effects of shade and tone in neutral tints; the other, on the contrary, loving bright colour, simple statement of form, and natural grace. This diversity of genius is further emphasised when we turn to the work of another American artist, Mr. Edwin Abbey (who has received a gold medal). It would be hard to find in three different nations three more dissimilar personalities, and it is not without surprise that we find them side by side in the same section as sons of the same race.



THE CONSCRIPTS.

From the Painting by P. A. Dagnan-Bouveret.

But whether these various and different talents may not be the foundation, the starting point, of a genuine American school of art, who can tell? The problem is an interesting one, and the future alone can solve it. H. FRANTZ.

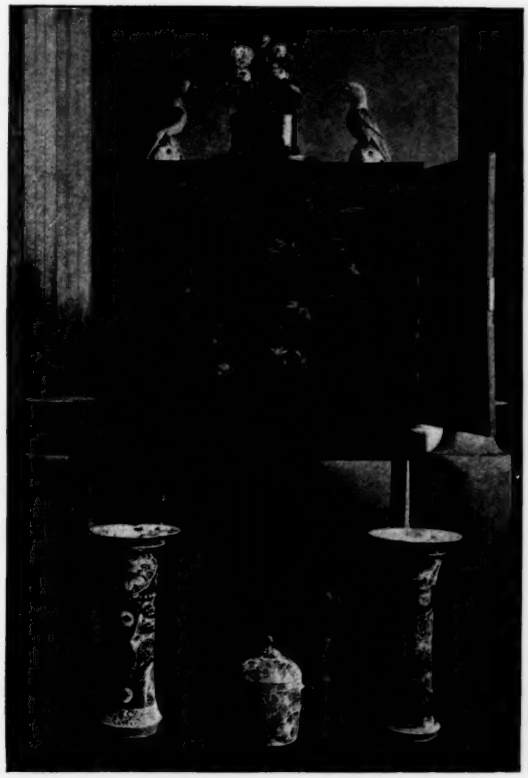
THE QUEEN'S TREASURES OF ART.

LACQUERED FURNITURE AT BUCKINGHAM PALACE.

REPRODUCED BY SPECIAL PERMISSION OF HER MAJESTY.

BY FREDERICK S. ROBINSON.

LACQUERED furniture, constructed either of genuine Oriental panels or of those which were made in imitation, forms a very distinguishing feature of the decorative art of both Windsor Castle and Buckingham Palace. In the article of March, 1898, illustrations were given of the superb productions resulting from the combination of ormoulu work and black and gold lacquer by Riesener and others. The history of the use and adaptation of Oriental lacquer panels by French cabinet makers was briefly sketched. We noticed also that the attempt to reproduce the Oriental lacquer resulted in the discovery of that beautiful style of decoration by painting flower and pastoral subjects upon gold, and sometimes red or green grounds, which is associated with the Martin family under the name of Vernis Martin.



CABINET IN COLOURED LACQUER.

To Mr. Gilbertson's account of the manufacture of lacquer in the preface to the catalogue of the exhibition at the Burlington Fine Arts Club in 1894 I am indebted for certain technical details which may be mentioned so as to fix clearly the difference between lacquer and other surfaces. Lacquer is not, like European varnishes, a gum resin dissolved in a medium, but the sap of the Rhus vernicifera—a kind of sumach tree. It has the peculiarity of only drying and hardening in a damp and warmish atmosphere. Lacquer work, therefore, in course of manufacture is placed in wooden cupboards kept damp by wetting the shelves with water. The making of a piece of the finest plain black lacquer essentially requires time. There are about thirty-three separate processes, twelve of which are applications of thin coats of lacquer, requiring the object to be dried in the cupboard nineteen times for periods varying from twelve hours to three days. This lengthy method at once supplies us with a reason why European lacquer, or most modern Oriental, should not be so good as the old lacquer of Japan. The necessity for a cheap and rapid supply prevents it. Decorated lacquer takes an infinitely longer time to produce. In the case of the usual black and gold the design is not painted on in gold, but in lacquer, gold powder being dusted over it from a small tube with its end covered by a woven material through which the powder can pass.

The Dutch, French, and English tried their hands at lacquer. The Dutch and English examples, familiar in bureaux, cabinets, and tall clocks, though picturesque enough, are extremely coarse compared with fine Oriental. They can, like the cheaper Oriental lacquers—in which the drying process is hastened by perilla oil, which betrays them through its smell—easily be indented with the finger-nail. Of two cabinets upon which I have lately experimented, with the usual florid keyhole mounts and five or six metal hinges on each side, the one with its soft surface and brassy-looking gilt decoration was as certainly of European origin, as the other with its hard, resisting polish and good gold was genuinely Oriental. To a superficial observer these two

cabinets, similar in size and shape, might appear of the same quality and country. A European was once surprised to see a Japanese keeping old nails in a box of the finest lacquer when there were inferior specimens at hand. The best was the safest receptacle, its hardness defying such ordinary wear and tear. For the purpose of distinguishing European from Oriental, a rough-and-ready division may perhaps be made between those lacquer furniture panels which are curved to suit French shapes, are of a moderate degree of hardness and surface polish, and brassy in the colour of their gilt decoration, and those, on the other hand, which are flat, and evince the mirror-like polish characteristic of the best Oriental lacquer such as we know it in the "inros" or little medicine boxes of Japan.

Amongst the French, however, there were many clever workmen who were quite competent to restore Oriental panels, and the step from satisfactory restoration to satisfactory manufacture was perhaps not a very long one to take.

Black-and-gold picture lacquer the Japanese claim as their own invention, though they admit that they derived their carved lacquer from China. Mr. Gilbertson considers the statement of one writer that the lacquer tree has not been found growing wild anywhere in Japan no sufficient reason for doubting the Japanese claim. It is not easy, he remarks, to understand why the Japanese, readily admitting their obligations to China and Corea for their literature, painting, sculpture, pottery, etc., should put forward unfounded pretensions to this one art.

Our first illustration is of a very picturesque example of the "Japanese cabinet" shape. The

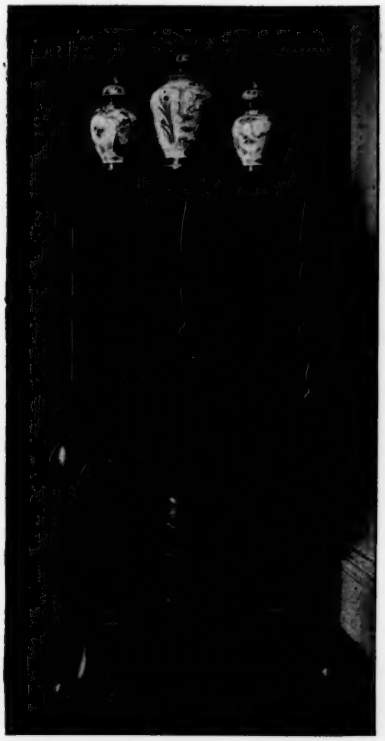


SIDEBOARD CABINET WITH "AVANTURINE" LACQUER FRAMING.

hinges and keyhole mount are better than those of the ordinary type, which are to be seen in Fig. 2. The incised design is in subdued colours of red, pale sea green, white, and pink. This effect is, I believe, not superficially produced, but is obtained by cutting down through varied coats of lacquer until the required colour is reached, in much the same way as the gem engraver would treat a cameo of several layers. We must not pass this cabinet by without noticing its accompaniments. The little flower-pot on the top is in itself a charming piece of lacquer, containing carnations modelled in porcelain—probably of Vincennes—with metal leaves. Of the porcelain beneath, the tall flanking vases are Chinese, and of a splendid blue. The smaller beakers are good "Old Japan," or Imari ware, as also is the delightful two-handled bowl and cover standing between them and in front of the fantastic bronze bowl.

"Old Japan" is again finely represented in

the vases with covers on each side of the sideboard cabinet, with sides slanting outwards towards the back. This cabinet has black and gold panels in an "avanturine," or brown

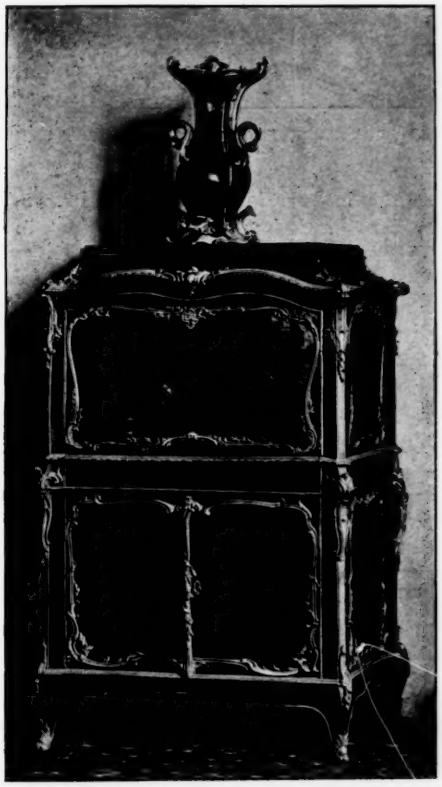


JAPANESE LACQUER CABINET.

powdered gold framing. It is none the better for having a white marble top, which, however, supports three noble pieces of blue and white. Visitors to the Wallace collection at Hertford House may have noticed one or two Japanese cabinets placed on the ground, as this is, and forming admirable supports to show off noble works of art. It may be remarked that wonderful as is the show of furniture in that wonderful collection, the particular category of lacquered furniture is not so well represented as at Windsor and Buckingham Palace. There is, however, a little inkstand formed of lacquer panels mounted in ormoulu, which is the most beautiful of its kind imaginable.

A happy variation in the shape of cabriole legs shows off the third Japanese cabinet of good, quiet lacquer, which seems of a more modern type, and has an accessory piece below. Three pretty bits of porcelain, with red figures on a white ground, and mounted in ormoulu—the centre one with a tap as an urn—are displayed above.

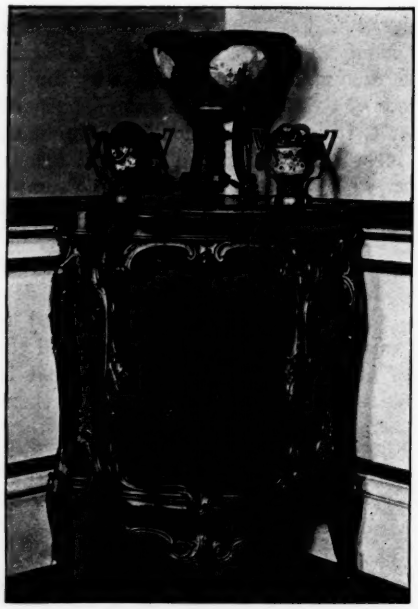
We come now to a whole series of that furniture which shows the cleverest adaptation of Oriental material to French taste. M. Molinier, in his book on French furniture of the seventeenth and eighteenth centuries, suggests that the transition from the symmetrical style of Louis XIV to the unsymmetrical Rococo was due to the influence of Oriental decoration. Whether this is so or not, it is certain that Rocaille decoration made most excellent use of Oriental lacquer, the present neglect to employ which the same writer regrets. Speaking of the eighteenth century use of lacquer and porcelain, "We have nowadays," he says, "become too archæological. We have nearly always considered fine objects of Japanese art as things to be collected—as dead things, that is to say. Our ancestors regarded them as articles of furniture and alive, and that is why they were able to love and imitate them, and give them a kind of second life."



LACQUER CABINET, WITH LOUIS XV MOUNTS.

No more charming illustration of the truth of this remark could be afforded than by the beautiful little lacquer cabinet with Louis XV mounts, and the fine dark blue Oriental mounted vase of our next photograph. This cabinet

(4 feet 3 inches in height), with falling front, is the best—that is, the least tortured—of its



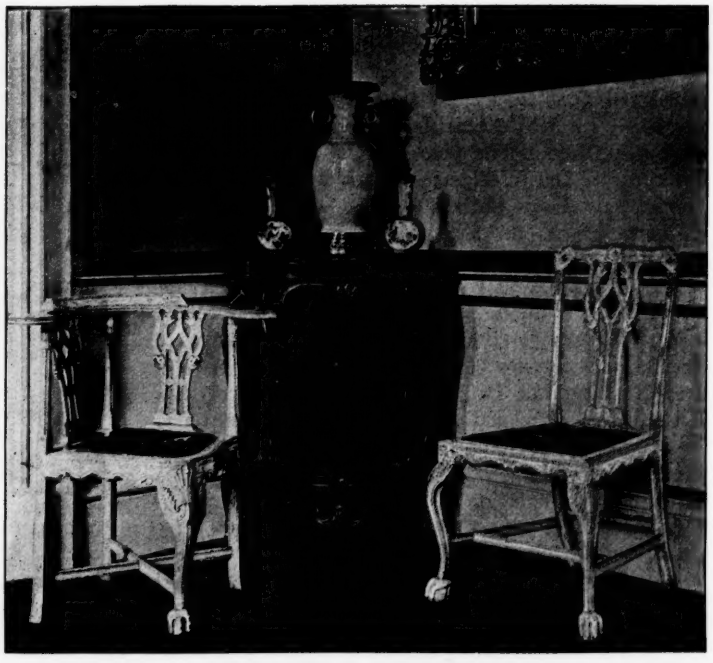
ONE OF A PAIR OF CORNER CUPBOARDS, SIGNED "B. V. R. B."

kind. The lacquer is of a golden brown, such as the best black lacquer is said to attain with age. There is a lightness and restraint in the ormoulu work which is extremely satisfying to the eye.

There follow a pair of corner cupboards in the same *genre*. These have the additional interest of bearing their maker's stamp, which is found on the right-hand top corner beneath the marble slab. It consists of the mysterious letters "B.V.R.B." and "N E," the workman's private mark, perhaps. This signature is to be found on a lacquer and ormoulu commode illustrated in M. Molinier's book (p. 114) —a piece of furniture almost identical with the one in the Rubens Room at Windsor. M. Molinier assigns the date of 1750, *circa*, to this piece of furniture, and remarks that the signature has not yet been explained. "The four letters correspond to the manner of none of the known cabinet makers; all the work, however, which bears this stamp is furniture *de luxe*, and of irreproachable construction." In the Jones collection at South Kensington is to be found another piece signed with the same initials.

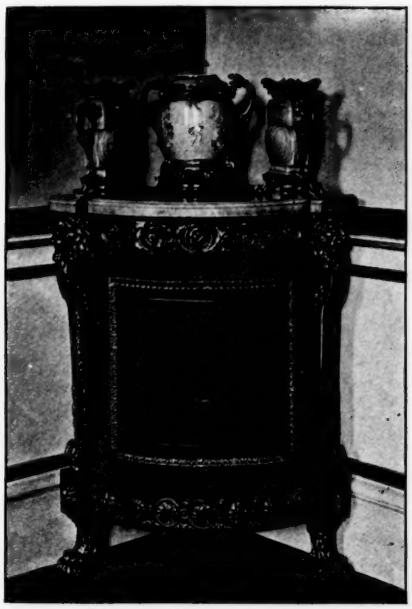
On the top of the first of these "encoignures" is a very remarkable Chinese bowl, mounted in late Louis XVI ormoulu. Its white landscape-painted panels are inclosed by a ground of bright red with elaborate gold pencilling. The inside of the bowl is a fine bluish sea-green. On each side of this are two interesting examples of the artistic enhancement of very rough materials. Two curious little Oriental earthenware pots, of a salmon coloured ground, are punched all over with a star ornament. Upon this ground are very rough white, red, and black figures in relief. These pots serve as the basis of a most elaborate ormoulu decoration, somewhat recalling the style of Delafosse, a chaser of the end of Louis XV's reign. This application of fine work to rough recalls the similar use which the sixteenth century silversmiths made of the cheap stoneware of Cologne, or of the cocoanuts and ostrich eggs upon which they lavished their metal ornamentation.

The companion encoignure bears a fine pale green Oriental vase with hawthorn pattern elegantly mounted in ormoulu, and is flanked by two of a set of about sixteen chairs, including two large lounges. These are of that hybrid



CORNER CUPBOARD AND IVORY CHAIRS.

style which is the result of European design and Indian execution—a Chippendale shape with Indian material and engraved details. With

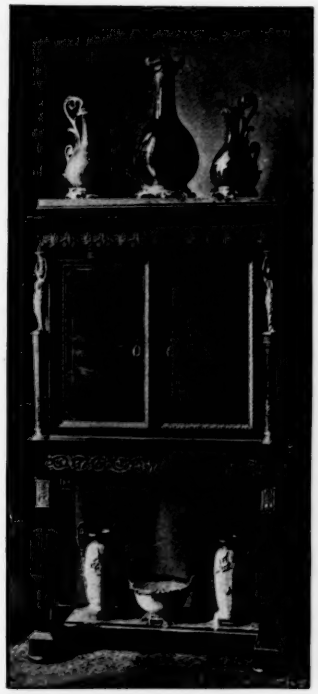


LACQUER *ENCOIGNURE* BY RIESENER.

their red leather cushions and beautiful ivory white they are a striking suite.

The last of the encoignures is in the style of Riesener, to whom the large and stately sideboards in the Rubens Room at Windsor are attributed. It has all that profusion of ormoulu work above and below which is characteristic of one of his phases, not altogether the happiest. It supports an Oriental vase and cover in pale green, with dark blue and white trees and animals. The mounts of this Chinese vase are exquisite. The leaf-work between cover and bowl being most spirited. The side pieces are of plain green celadon, also finely mounted.

There are several points of interest in the Empire Cabinet of the next illustration. In the first place, it is an instance of the later and less successful combination of a classical style with Oriental materials—a mixture of elements the most essentially opposed—the one all symmetry, the other studiously irregular. It is, secondly, a striking example of the "meuble d'apparat"—furniture for show more than for use. The reproach of being a maker of "meubles d'apparat" was, as we have seen, levelled not altogether without reason at André Boulle, but he scarcely committed himself to such an extreme as this. The cabinet appears to have two folding doors, but this is only seeming. In reality it has a heavy falling front, with absolutely no supporting mechanism to prevent it from breaking its hinges, as would inevitably happen if the front were allowed to fall. When opened flat as a writing table—and the expensive interior fittings seem to show that the cabinet was intended for use—the front is so little above the floor as to be useless to an adult. A third point of interest lies in the fact that it is absolutely the only piece of furniture either at Windsor or Buckingham Palace—except the tall clock by Duhamel—upon which I have found a known maker's name. It is likely, however, that complete facility of moving and thorough examination would result in a better crop of signatures. The name B. Molitor is stamped on the top edge of the frame of the falling front. This maker, who lived in the Rue de Bourbon, Saint Germain, became a master-maker in 1787, and supplied various Crown furniture. As regards payment, he was on the list of creditors of the old civil list after 1789; and it would be interesting to know whether he ever was reimbursed. Two cabinets of black lacquer by Molitor are to be seen in the Louvre.



EMPIRE CABINET IN LACQUER AND ORMOULU BY MOLITOR.

The Oriental porcelain displayed on this cabinet is of fine quality. The large centre vase is of a single colour—crimson, shot with purple; those on each side of it black pencilled with gold—a handsome trio. Below are three pieces of green celadon, the centre a crackled bowl, the two side pieces charmingly modelled in a marrow shape, with flower and stems in high relief and graceful Louis XVI mounts.

The last of our illustrations, somewhat foreign to the subject, is more interesting for the porcelain it displays than for intrinsic beauty. It is a console from the Brighton Pavilion, in that

Chinese style for which the architect, Sir W. Chambers, was responsible. Its ebony frame is mounted with ormoulu, and the Chinese figures are of brilliantly painted metal. Resting on the top slab are three very fine dark-blue Oriental vases, each about two feet one inch high, beautifully mounted *en suite*, whilst



CONSOLE FROM THE BRIGHTON PAVILION. IN THE CHINESE STYLE.

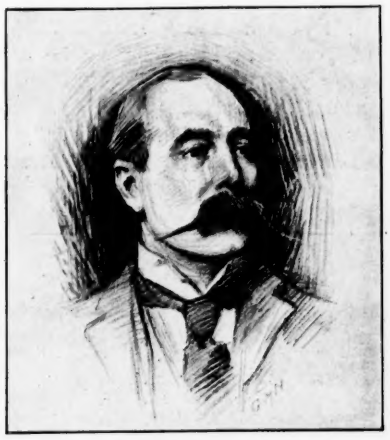
below is a handsome bowl—"famille verte"—and two splendid black lacquered metal vases inlaid with mother-of-pearl.

Exigencies of arrangement have compelled us to treat of furniture, porcelain, and other works of art together. Such commingling of classes is, after all, not amiss in view of the wonderful variety which must have characterised the French interior of the eighteenth century. Gobelin tapestries cover the walls and make a brilliant note of colour to set off the dark cabinets of Boulle, themselves lightened by their glittering ormoulu. The brightness of chased metal is reflected on clocks and mirrors and candelabra. The fabrics of the smaller looms of Beauvais upon chairs and sofas vie with the stately hangings of the walls; and their strong hues are challenged by the colours of vases of Dresden, the china flowers of Vincennes, and, above all, the porcelain of the East. The tortoiseshell of Boulle work, too, finds its Oriental counterpart in the fine-toned lacquers of Japan, or a Western rival in the mellow inlaid work of Oeben, Riesener, Roentgen, and their peers. A thousand little works of art, displaying each a different turn of fancy, but all following a guiding principle of style, are to be found scattered here and there, all bearing witness to the triumphant use by French taste of foreign material and, often, foreign workmanship. If here and there we are obliged to condemn some particular example of artistic licence run wild, it is possible to point to a multitude in which the golden mean of restraint and avoidance of over-ornamentation has been successfully preserved. The French styles of the eighteenth century are not to be condemned even by the most unsympathetic critic *en bloc*. Like most other styles, they have their manifestations of promise, excellence, extravagance, and decay. The superb collection of the late Sir Richard Wallace, now open to the public, will offer splendid means of comparison with the treasures of Windsor and Buckingham Palace. It should serve to awaken—if such awakening were necessary—an interest in French decorative art and the most admirable of its phases.

OUR RISING ARTISTS: CHARLES JOHN ALLEN, SCULPTOR.

By E. RIMBAULT DIBDIN.

THE Lambeth Art School is destined to be mentioned with appreciation in the biographies of not a few artists already notable



CHARLES JOHN ALLEN.
From a Pencil Drawing by G. H. Neale.

if not yet at the zenith of their reputation. Between ten and twenty years ago the students there included such men as Mr. Harry Bates, Mr. George Frampton, Mr. F. W. Pomeroy, Mr. W. Goscombe John, Mr. Raven Hill, Mr. Charles Ricketts, Mr. C. H. Shannon, and Mr. Charles John Allen. The preponderance of the names of well-known sculptors suggests that Mr. W. S. Frith, the modelling master, must have had a peculiar genius for instruction. Mr. Allen, with whom we are now concerned, could testify to his obligations to the School, to the inspiring influence of his brilliant fellow pupils, and to the great value of the periodical Sketch Club meetings.

When, as a youth of seventeen, Mr. Allen came under the operation of these influences, he had already made definite choice of art as his business in life. Indeed, that was settled at a very early age: the discernment of his parents thus saving him the too common drawback of that false start which so often proves a serious hindrance to a young artist's progress.

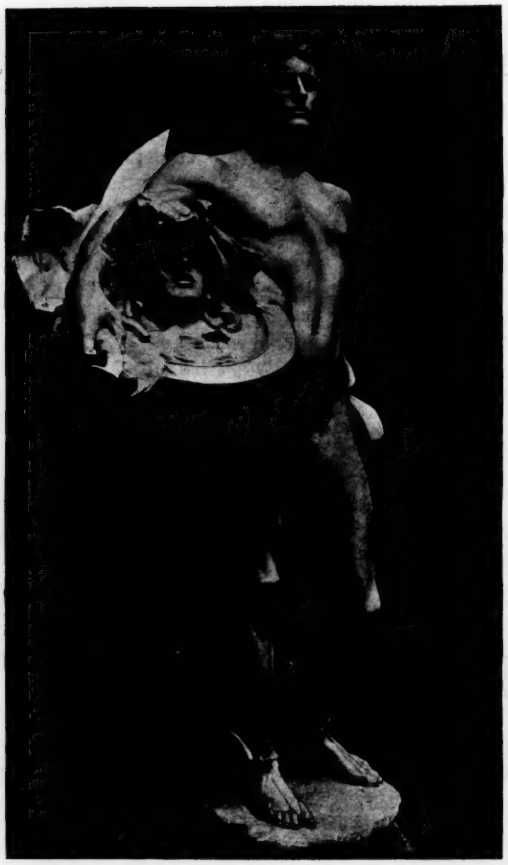
Born at Greenford, in Middlesex, in 1862, in 1879 Mr. Allen began the business of life by being articled to Mr. William Brindley, of the well-known firm of Messrs. Farmer and Brindley, in Westminster Bridge Road. Here for more than ten years he worked, first as pupil and afterwards as assistant, at the production of architectural sculpture in stone and wood, gaining not only an insight into the methods of leading architects of the day, but a most valuable practical knowledge of the humbler but not less important crafts of the mason, turner, carpenter and joiner. Mr. Allen's woodcarvings are to be found in such notable buildings as Eaton Hall and St. Albans Abbey, and they adorn the saloons of the White Star Liners *Britannic* and *Majestic*. Among various important works in marble and other stones in the making of which he had a hand were the Reredos of St. Paul's Cathedral, various monumental effigies, decorations at Brasenose, Trinity and Marlborough Colleges, Oxford, and Mr. Norman Shaw's splendid chimney-piece for Lord Armstrong at Cragside. He remained at the Lambeth School until March, 1887, when he was admitted a student of the Royal Academy Schools.

In 1890 Mr. Allen completed his first term at the Academy Schools and entered on a second, and at the same time he left the employment of



FORTUNATUS: A DOOR-KNOCKER.

Messrs. Farmer and Brindley to assist Mr. Hamo Thornycroft in his studio. For the next four



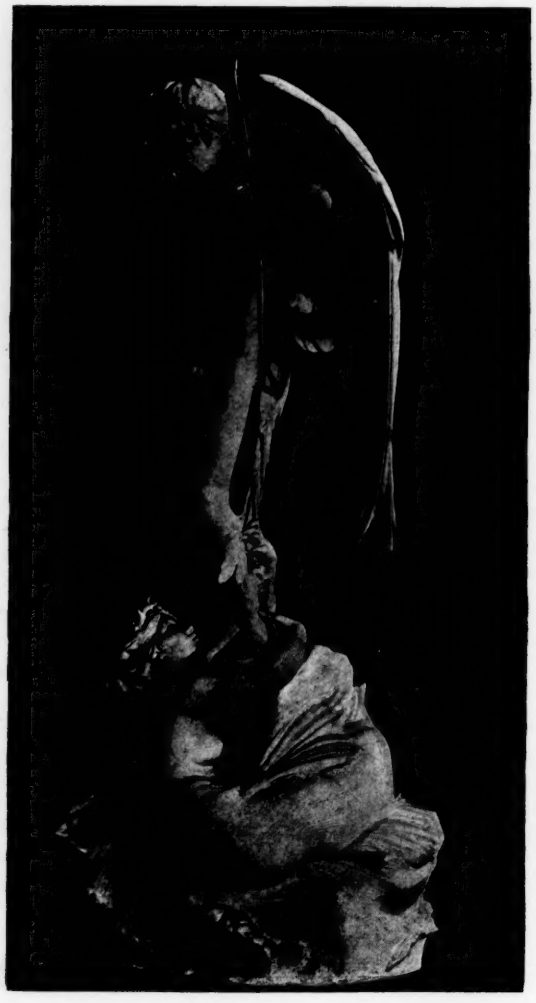
PERSEUS.

By Charles J. Allen.

years he had the advantage of working in close association with one of the most accomplished and learned sculptors of the time. Mr. Allen executed during this period the greater part of the modelling from Mr. Thornycroft's sketches for the large frieze on the building for the Chartered Accountants, executed wood-carvings and panels in low relief, and had a hand in modelling colossal statues of Her Majesty for the Royal Exchange, John Bright for Rochdale, Sir Stewart Bayley for Calcutta, and Lord Granville for the Houses of Parliament. Mr. Thornycroft was generously ungrudging of his time where his pupil-assistant's interest was concerned, and encouraged him to the utmost freedom of interpretation consistent with his general conception.

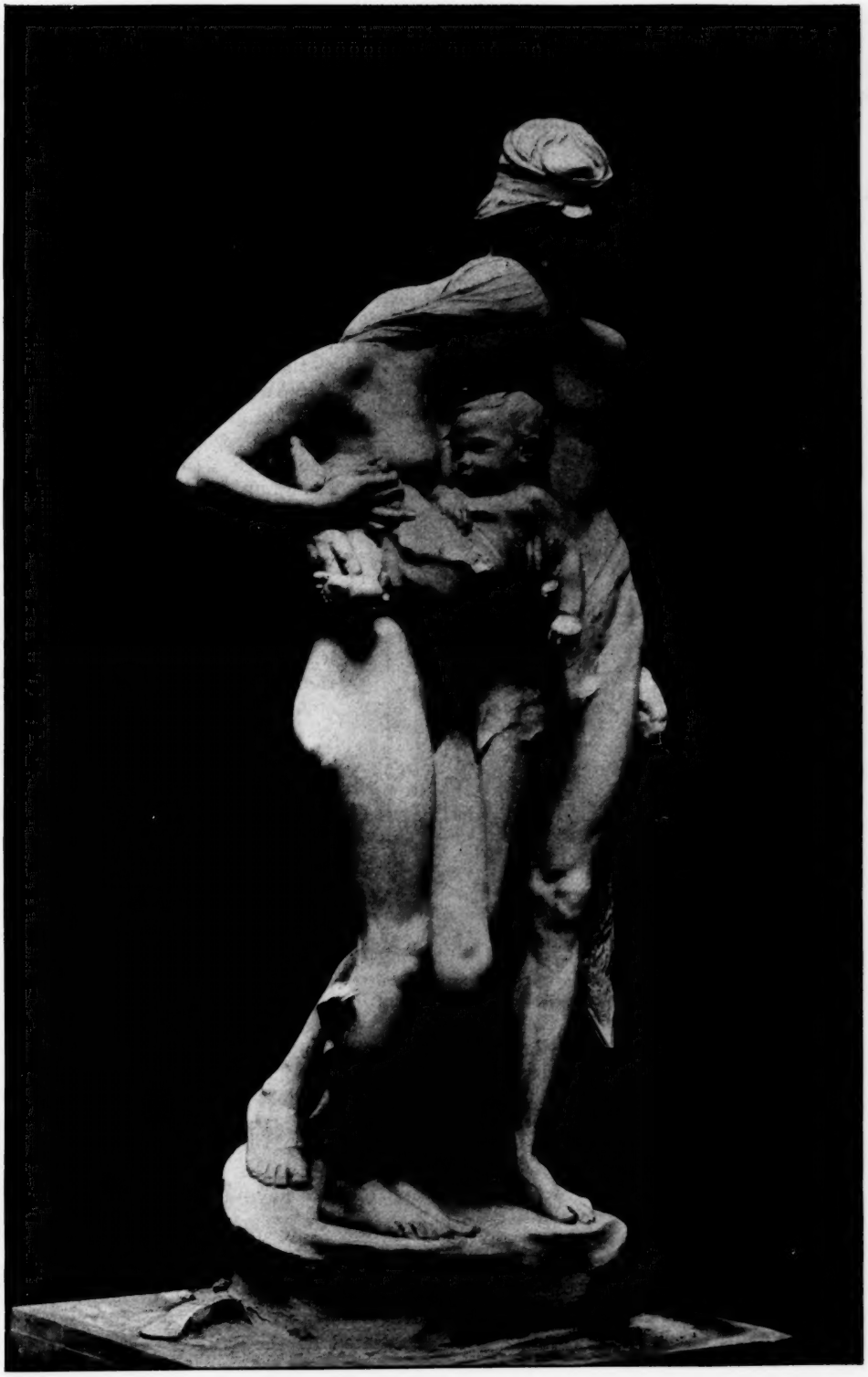
It has further to be recorded of the year 1890 that he carried off for the second time the first prize for sculpture in the "Gilbert" Sketch Club competition between all the sketch clubs in London, held annually at the Society of British Artists. The design was afterwards elaborated in "A Dream of Love." The first occasion on which he took the prize was in 1887. In 1890 also Mr. Allen first exhibited at Burlington House; his maiden effort being the group in plasters, "Love flies from the Doubting Soul."

From this time onwards Mr. Allen, while working assiduously with Mr. Thornycroft, found time also for a considerable amount of original work in his own studies. He had nothing at the Royal Academy in 1891, but in the following year showed the group "Jacob wrestling with the Angel," and a bronze bust of Dr. Sweatman, Bishop of Toronto. In this year he also took £10 as first prize for a "modelled design suitable for reproduction in metal," in a competition at the Armourers' and Braziers' Exhibition in the City of London. The judge was Mr. Gilbert,



LOVE AND THE MERMAID.

By Charles J. Allen.



RESCUED.

By Charles J. Allen.

who expressed himself in most flattering terms regarding the design, which was for an elaborate door-knocker on the subject "Fortuna." It was subsequently shown at the Royal Academy, and also at the Walker Art Gallery, Liverpool, in 1894.

In 1893 the Royal Academy saw a statuette, "Love Repulsed"—a graceful conceit of a dolorous Cupid with clipped wing and broken arrows—which was also sent to the Chicago Exhibition; a study of a head, and a modelled design for a chimney-piece frieze; the amplification of another prize design. In 1894, besides the door-knocker and a very successful marble bust of Mr. Charles Clement Walker, Mr. Allen obtained a place at the Royal Academy for his first effort on a large scale—a heroic life-size statue, "Perseus returning victorious to the Gods"—which was an unqualified artistic success.



A DREAM OF LOVE.
By Charles J. Allen.

On Mr. Thornycroft's recommendation Mr. Allen competed with nine others for the Paisley statue, and his sketch was placed third with a premium of £20.

Just after this qualified success Mr. Allen applied for the post of Instructor in Sculpture and Modelling at the Liverpool School of Architecture and Applied Arts, and was appointed. The school was a development of the scheme for art education, which first took shape in Liverpool by the foundation in 1881 of a Roscoe Professorship of Art at the University College; a public subscription of £10,000 provided the necessary endowment. The chair was held in succession by Mr. (now Sir) W. Martin Conway and Mr. R. A. M. Stevenson, who successively abandoned it, apparently in despair of finding labour worthy of their great ability and energies. The students who presented themselves were in absurd disproportion to the expenditure of time and money, so those interested in the scheme (among whom that modern Roscoe the late Alderman Philip Henry Rathbone was a prime mover) decided to alter it materially. The chair was given to an architect, Mr. Frederick Moore Simpson (who still occupies it); and round this representative of the Mother of the Arts, teachers of various ministering arts were gathered, the additional cost being met by a grant from the city. Mr. Allen teaches sculpture, modelling, and wood carving; Mr. R. Anning Bell took charge of decoration and stained-glass design (a function he has just resigned to Mr. J. H. McNair, of Glasgow), and Mr. A. G. Stratton is demonstrator in architecture under Professor Simpson. There are also classes in metal work held by Mr. Richard Ll. Rathbone (copper and brass) and Mr. J. Platt (iron). It is interesting to note that at the time of their appointment Messrs. Simpson, Bell and Allen were all members of the Art Workers' Guild.

When the Fates carried him from London Mr. Allen had just modelled the group, "Love and the Mermaid." He had it cast in plaster and brought it to Liverpool, where the finishing touches were given. It was exhibited at the autumn exhibition of 1895, and the corporation commissioned him to have it cast in bronze for the city's permanent collection. It was shown at the Royal Academy in 1896, and rumour alleged that the trustees of the Chantrey Bequest might have acquired it if Liverpool had not been beforehand with them.

Mr. Allen's next imaginative work was "A Dream of Love," in bronze, a composition remarkably large and dignified in feeling, although executed on a small scale. It was exhibited at the Walker Art Gallery in 1895, the Royal Academy in 1896, and the New Salon, Paris, in 1898.

Among various commissions executed between 1894 and 1898, it is only necessary to mention

busts of Principal Rendall and Professor Mackay (1895), the posthumous bust of Alderman P. H. Rathbone (1896), and two panels—one of a second series of six—for the exterior decoration of St. George's Hall, Liverpool.



HERMES.
By Charles J. Allen.

For three years Mr. Allen was at work upon the modelling and the elaboration of the heroic life-size group, "Rescued," which was completed in time for the Liverpool autumn exhibition of 1898 and contributed to the Royal Academy the following year. This noble conception, which has greatly increased the sculptor's reputation, originated, as I have said, in a medalled time-study at the Royal Academy Schools. In the grave, impassive male figure he has again succeeded, as before in Perseus, in realising an ideal classical and yet intensely modern in feeling. Its strength, beauty, and simplicity are irresistible in effect. The woman is admirably contrasted. She is suffused with a passion of tenderness and delight, following on terror and despair, as she clasps to her bosom the unconscious infant whose father has just rescued it from the eagle's talons. Viewed from any point, the grouping is beautiful, and the largeness of conception evident in most of Mr Allen's work, not even lost when he is most decorative in sentiment, is here seen to good advantage. The group, and the bronze "Love and the Mermaid," have recently secured for Mr. Allen the high honour of a gold medal at the Paris Exhibition. Mr. Allen's advancement and wider recognition is only a matter of time.

THE ART SALES OF THE SEASON:—I. PICTURES.*

By W. ROBERTS.

THE art sale season of 1900 will not rank among the important ones of the concluding decade of the nineteenth century, but there are about it very many interesting points. The outbreak of the war in the Transvaal in the autumn of 1899 was an ominous portent for the ensuing season of sales of fine art and literary property generally; the totally unexpected length and the successive disasters made themselves felt in the sale room throughout the season. The rouble in China occurred too late to have much appreciable effect on prices, although as a matter of fact the attendance of private buyers in the auction rooms ceased almost suddenly and entirely for the latter part of June. And when the private collector is absent prices invariably drop.

Taking the season, however, as a whole, it must be regarded as one of small properties and high prices. Whilst many more or less important collections have been withheld on account of the war, individual prices do not seem to have suffered in the least degree. Another factor must not be overlooked: the really fine objects of art in every department have been so few in number that the desire to possess them has been correspondingly increased. War, of course, affects different people in different ways, but whilst it spells curtailment in artistic luxuries to many comparatively rich men, it affords other collectors the desired opportunity.

As regards the number of sales which this year have produced totals of £20,000 and upwards, they may be counted by the fingers on one hand. Last season a short tabulated statement was published in THE MAGAZINE OF ART (November, p. 25), from which it was seen that eight sales, extending to sixteen days, realised the enormous total of over a quarter of a million sterling (*i.e.* £282,000 in round numbers). This season only three sales which may be termed vertebrate have exceeded the limit of £20,000, and they are the following:—

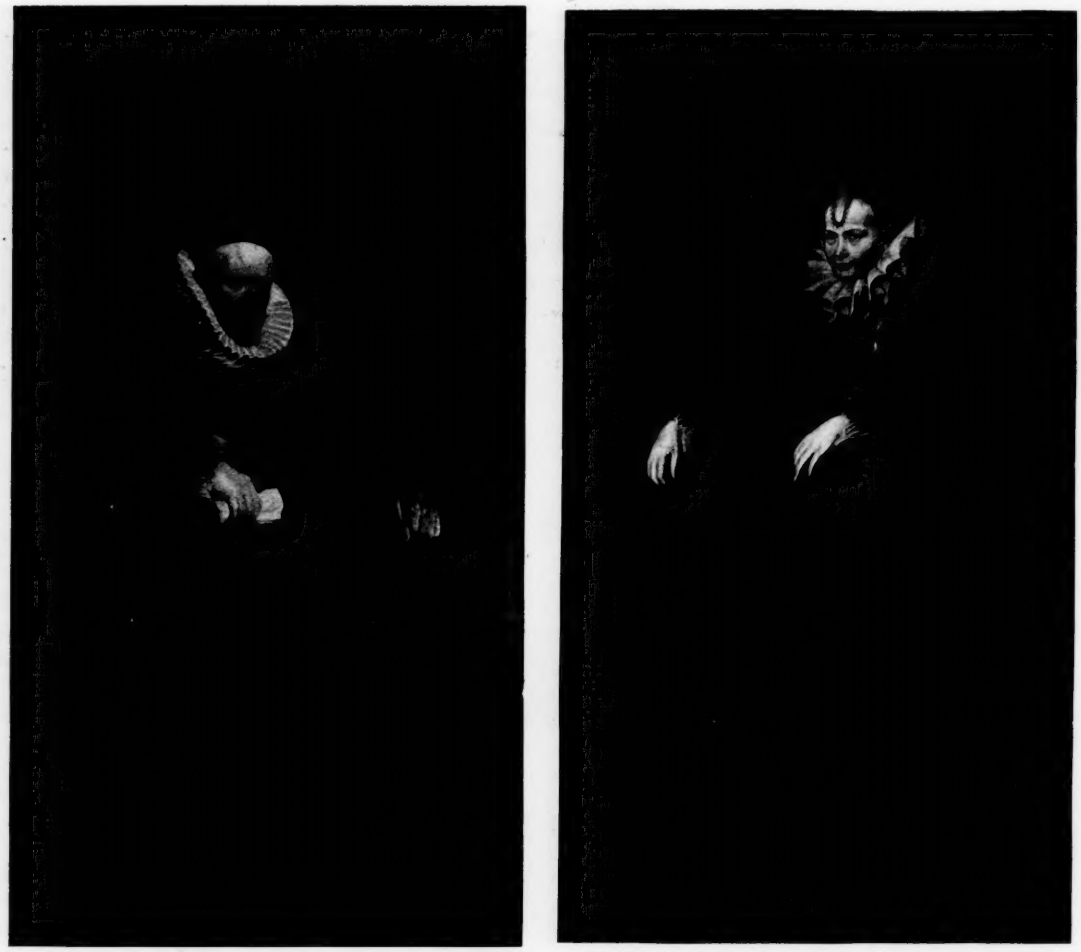
The Peel heirlooms	...	...	£62,500
The Bloomfield Moore	...	...	33,400
Madame de Falbe	...	...	58,400

But this total of £154,300 was only produced after twenty-one days' sales.

* Unless otherwise stated, all the sales mentioned in this article took place at Messrs. Christie, Manson and Woods', to whom, as well as to the several purchasers, we are indebted for permission to use the accompanying illustrations.

On the point of "top prices" of the season the honours are carried off by two such totally different artists as Van Dyck and George Romney—each of whom may be described as the most poetical painter of his day and school—the one with a superb pair of pictures of old age, and the other with a representation of child

of the Virgin on the predella, sold for 550 guineas—this was purchased from Bardini some years ago, but beyond this fact nothing is known of its history. The second example (sold on March 31st) was a portrait of a young knight in armour and red cap, with landscape in the distance, 16 in. by 12½ in., and this produced 710 guineas.



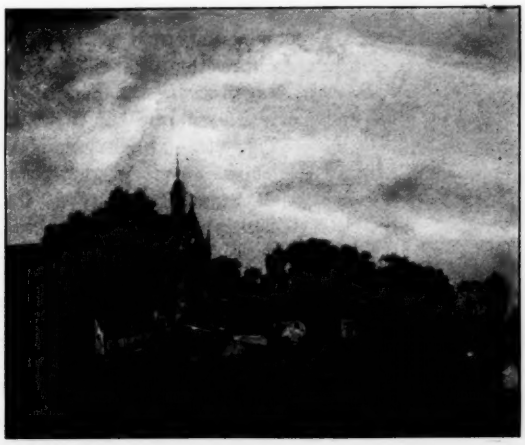
A GENOESE SENATOR AND HIS WIFE (£24,250).

From the Paintings by Van Dyck.

life, in which, at his best, Romney had no superior. It is also worth noting as an interesting fact that pictures by anonymous artists of the early Italian schools, when really fine in quality and unspoiled by the ignorant or ruthless restorer, realise high amounts. There were two illustrations of this in the past season. On January 20th an "Annunciation," which represented the Madonna in a blue robe holding a book, seated on the left, and the announcing angel on the right, with the Nativity, Christ in the Temple, and the Death

Not more than about a couple of dozen of really first-rate pictures by artists of the Spanish, Dutch, and Flemish schools have occurred for sale during the past season. At the head of the Dutch and Flemish schools, of course, came the fine pair of full-length portraits by Van Dyck of a Genoese senator and his wife, which were "discovered" in 1828 by Sir David Wilkie, and purchased on his recommendation for Sir Robert Peel from the Spinola Palace, at Genoa, for probably less than £1,000 the two;

they were now sold together and realised £24,250, the purchaser being Mr. McIntosh McLeod. The surname of the senator and his wife is said to be Giustiannini, and apart from the great power



CANAL SCENE, WITH CHURCH. (PEEL SALE, 1,800 GUINEAS.)
By Van der Heyden.

and beauty of the two portraits—painted as they are in that rich tone which characterises the works executed by this master when in Italy—they have undergone no process of restoration or cleaning.* A small whole-length, by the same artist, of James Duke of York when a child, with a dog, on copper, 10 in. by 8 in., may be here mentioned as having realised 335 guineas in the James Reiss sale, May 12th, as against 220 guineas paid for it at the Hamilton Palace dispersal.

Both Rembrandt and Hobbema were each represented by a first-rate example. The former in the Reiss sale by a picture of a stone bridge, near an inn, over a canal, with a farm and haystack among trees beyond, and cart, figures, and animals; this picture, which is painted almost entirely in tones of grey and brown, is on panel, 11½ in. by 16 in., and dates from about 1637; it is a very well-known example, is illustrated in Dr. Bode's work, and was at the Old Masters in 1899; it realised 2,200 guineas. A portrait by the same artist of a gentleman in black dress and a large white ruff, 25 in. by 19½ in., realised 620 guineas on June 16th. The Hobbema picture of a water-mill, by the side of a stream which flows towards the spectator, with figures by Adrian van de Velde, 38½ in. by 50 in., was also sold on the last-mentioned date for 6,200 guineas to Messrs. Agnew, and is here reproduced; it was at the Old Masters in 1890, when it was the property of Mrs. Whatman, and is said to have been purchased in 1834 for 995 guineas. The same afternoon's sale included an interior by P. de Hooch, in which are represented a woman seated near a chimney with a basket of pears in her lap, and a child near her showing one of them to a maidservant, 27½ in. by 25 in., 1,050 guineas—at the Geldermeester sale, just a century ago, it changed hands for 185 florins. Also, on the same day, a companion pair, by P. de Koninck, of extensive bird's-eye views over a river, each 32 in. by 44 in., with figures and animals, sold for 650 guineas. There were several examples of the works of minor artists of Holland and Belgium in the Peel collection which realised high prices, notably an interior of a cabaret, with figures drinking and playing at backgammon, by Jan Steen, on panel, 18½ in. by 16½ in., 1,250 guineas; William van de Velde, a seashore scene, with figures and fishing-boats, on panel, 9¾ in. by 8¼ in., 400 guineas; a picture by one of the Molenaer family—but which one it is not possible to say—of an interior, with figures courting, 20 in. by 16 in., signed, and dated 1652, 520 guineas; and Van der Heyden,' a canal scene with church and punt and figures, by Eglon van der Neer, in the foreground, 18½ in. by 15 in., 1,800 guineas. The De Falbe sale included an example of A. van der Neer, a frozen river scene, with village and numerous skaters, signed, and dated 1655, on panel, 21 in. by 27½ in., 490 guineas.

Pictures by artists of the eighteenth century French school were singularly few. There were two catalogued as by Greuze in the Peel collection. One of these, a so-called portrait, 24 in. by 20 in., of Marie Antoinette, is here reproduced, but it is obviously neither by Greuze nor of Marie



VIEW OF A WATER-MILL (6,200 GUINEAS).
By Hobbema.

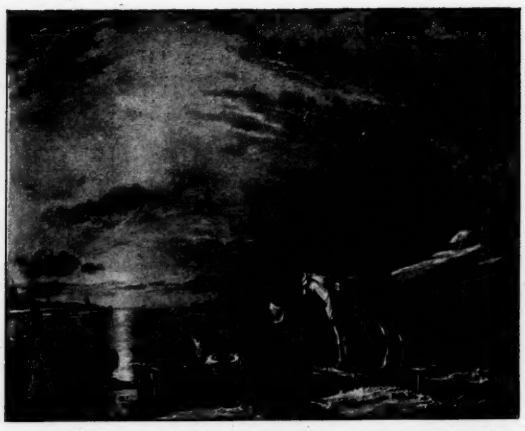
* By the courtesy of Messrs. Robinson and Fisher, at whose rooms the Peel heirlooms were dispersed, the photographs are here reproduced.

Antoinette; it is an exceedingly pretty portrait by a contemporary artist, and the price paid for it—1,350 guineas by Mr. Charles Wertheimer—was a very high one, under the circumstances. The second Greuze was a characteristic female head, 16 in. by 13 in., 600 guineas. The little Greuze portrait of a young girl in yellow and white robe, 14½ in. by 11½ in., in the De Falbe sale, said to have cost 37 guineas, realised 370 guineas. The Boucher portrait of Marie Leczinska, Queen of Louis XV, "introduced to the Domestic Virtues" — a composition of three female and one male figure in a woody landscape, three goats on the right and two cupids in the clouds above—22 in. by 26½ in., signed, and dated 1740, realised 970 guineas in the De Falbe sale, as against 143 guineas in 1866. The example of Nattier sold on June 16th was the property of the late Mrs. Paley; it represents a lady of the Court of Louis XV wearing a pink and white brocade dress with cloak trimmed with fur, powdered hair with pearl ornaments, 31 in. by 25 in., signed, and dated 1742, sold for 1,550 guineas.



PORTRAIT, SAID TO BE OF MARIE ANTOINETTE
(PEEL SALE, 1,350 GUINEAS.)
Attributed to Greuze.

Sir Peter Lely has loomed largely in the past season of picture sales, and from a few paltry guineas at which his work has hitherto been appraised, he now ranks among those whose portraits sometimes fetch hundreds. The best of his pictures in the Peel sale were a portrait of Cowley, the author, when young, in the character of a shepherd boy, 36 in. by 30 in., 670 guineas; one of Wycherley, the author, when about twenty-eight years of age, 30 in. by 25 in., 250 guineas; Nell Gwynn, seated on a bank with a lamb — introduced presumably as a gentle sarcasm!—50 in. by 40 in., 650 guineas; the Countess of Kildare, holding a flower, 50 in. by 40 in., 650 guineas; and Anna Maria Countess of Shrewsbury—the estimable lady who held Buckingham's horse while he murdered her husband—56 in. by 49 in., 305 guineas—this last was from the Stowe sale, when it realised 65 guineas. The beautiful portrait by W. Dobson of himself in blue dress, also in the Peel sale, and painted with a spirit worthy of Van Dyck, realised 500 guineas.



WINTER SCENE ON THE THAMES AT RICHMOND.
(PEEL SALE, 2,000 GUINEAS)
By W. Collins, R.A.



THE CANNON.
(PEEL SALE, 1,240 GUINEAS)
By W. Mulready, R.A.

Ramsay, like Lely, seems to be coming into favour with collectors, particularly where his

pictures are above the average of those which usually come up for sale. At Robinson and Fisher's, on March 1st, a portrait of the Duchess of Leinster, mother of Lord Edward Fitzgerald, originally in the possession of Lady Holland, and given by her to Lord Fitzgerald in 1845, realised 475 guineas; and at the Earl of Waldegrave's sale at Christie's on February 10th, a large canvas, 63 in. by 54 in., containing portraits of Laura Walpole, wife of the Hon. Frederick Keppel, and Charlotte Walpole, Countess of Dysart, in pink and white and blue and white dresses, sold for 630 guineas. We may here include a portrait of Lady St. Aubyn (*née* Wingfield) in pink dress, 37 in. by 29½ in., which was, in the De Falbe sale, catalogued as by F. Cotes, but which is much more likely to have been painted by Allan Ramsay, 520 guineas; it was purchased by Lord St. Levan.

Although it cannot be said that the cycle of English artists, who, during the second half of the last century, created a new school, has been at all adequately represented in the sale room during the past season, some highly interesting pictures have come into the market. This past season Sir Joshua Reynolds may be said to have been nowhere. A series of four uninteresting full-length portraits, formerly at Arundel Castle, was offered at Robinson and Fisher's on June 21st, and knocked down for 11,000 guineas, but the impression was that they were not sold. There were three by Reynolds, all male portraits, and none of the first order of importance, in the Peel sale—Burke, Dr. Johnson, and Arthur Murphy.

Romney may, in fact, be still said to lead in the matter of price. The beautiful portrait of Charlotte Peirse (born in 1780, married in 1797 to Inigo Freeman Thomas, of Ratton, Sussex, and died at Lisbon in 1800), painted when a young girl in white muslin dress, blue sash, and large hat, the strings of which she holds in her hands, walking in a landscape (canvas 63 in. by 47 in.), is one of the most charming pictures which even Romney ever painted; and 7,000 guineas, at which Mr. Martin Colnaghi acquired it, is by no means a high amount as Romneys go nowadays. The dust of a century has been carefully washed off, and the picture has improved in appearance since it was sold at Christie's.* There were several other interesting portraits by Romney sold during the season; notably, two portraits (49 in. by 39 in.) of Sophia Lawrence, in black dress with lace frills and cap, and her brother, William Lawrence, in buff coat, academical gown, black breeches, and white stockings, which realised 2,900 guineas and 1,450 guineas respectively on July 7th; Mrs. Dawes, in yellow and green shot dress, with lace frills on the sleeves and at the neck, 35½ in. by 27½ in., which sold for 450 guineas on June 16th.

Reference to the sales of works by other



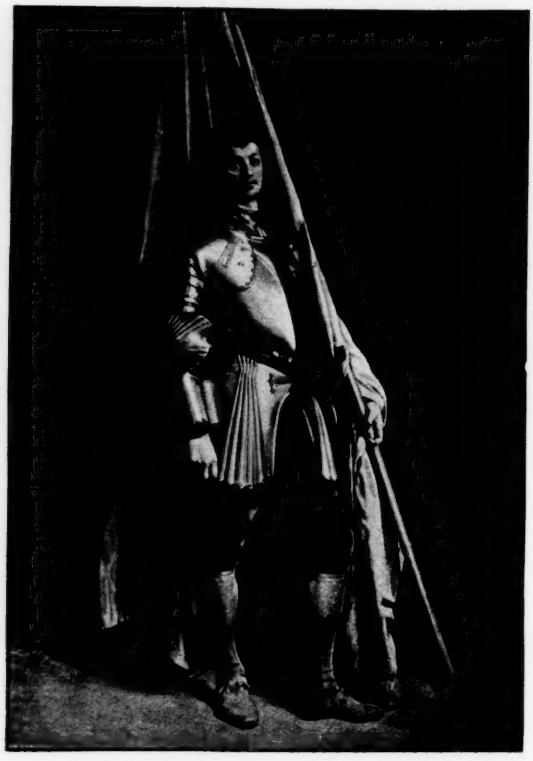
MISS S. D. CHAMBERS (1,650 GUINEAS).
By J. Russell, R.A.

artists of the Reynolds-Romney and rather later periods must be brief. The most important Gainsborough of the season was, curiously enough, not a portrait, but a landscape, and this was almost the only one of note in the Dudley sale (June 16th) of pictures which formerly hung in the Earl of Dudley's late residence, Park Lane; it represents a woody lane, with peasant walking in the foreground, two donkeys on a grass slope in the middle distance, and church and buildings beyond, 39 in. by 48½ in., 1,170 guineas.

There were four Gainsborough portraits and two landscapes in the De Falbe sale, but the

* We are indebted to Mr. Colnaghi's courtesy for the photographic reproduction which appears herewith.

former have suffered, and the best price was paid for a woody landscape, with herdsman, cattle, sheep, and milkmaids, 46 in. by 57 in., 470 guineas; there was also one Gainsborough in the Peel sale, a portrait of Sir William Blackstone, 30 in. by 25 in., 750 guineas; and the portrait of David Garrick, in brown dress, holding a book, 29 in. by 24 in., stated to be by Gainsborough, but probably by another



THE STANDARD-BEARER (2,500 GUINEAS).
By J. L. E. Meissonier.

artist, sold for 600 guineas on June 16th. In the Peel sale also there were several Lawrences—notably, a portrait of Curran, 30 in. by 25 in., 850 guineas. Hoppner's portrait of himself, also in the same sale, 31 in. by 25½ in., realised 1,500 guineas. The best of the very few Raeburns was a portrait of the Rev. Sir Henry Wellwood Moncrieff, D.D., in black coat and white stock, 30 in. by 25 in., 480 guineas (June 16th). Two important examples of Raeburn, the property of the late Sheriff Hill, of Dingwall (grandson of the subjects), were sold by Messrs. A. Fraser and Co. at Inverness in September, viz. Principal Hill, of St. Andrews, and his wife (married in 1782), for 384 guineas and 1,275 guineas respectively. The beautiful portrait in oils by J. Russell of Miss S. D. Chambers, which realised 1,650 guineas on June 16th, is now in the private collection of Mr. Lockett Agnew, and is reproduced here; it is signed, and dated 1798. In the De Falbe sale a charming example of Opie, known as "The Fortune-Teller," being a portrait of a young girl in a white dress, holding her hat in her left hand, while a gipsy woman is telling her fortune, 92 in. by 56 in., realised the unusually high figure of 1,200 guineas. One example each of Mulready and George Morland may be mentioned: that of the former, which is here illustrated, was in the Peel collection, is a characteristic domestic scene of children firing off a cannon, 33 in. by 25 in., 1,240 guineas, and was purchased by Mr. Dopson; the Morland was exhibited at Burlington House in 1895 and at the Guildhall last year; it is a view of a farmyard in which are some pigs and a cart-horse, with two men beyond, 27½ in. by 36 in., signed, and dated 1791, 530 guineas.

There were no fewer than four important examples of W. Collins in the Peel sale. They are as follows (the dates and prices in parentheses being the years of execution and prices paid by Sir Robert Peel): The engraved picture, "The Morning after a Storm," figures at the end of a pier, 44 in. by 33½ in., 1,500 guineas (1829, 400 guineas); a winter scene in the Thames at Richmond and Twickenham, with group of people and horses in the foreground, 44 in. by 33½ in., 2,000 guineas (1827, 500 guineas), here illustrated, both purchased by Messrs. Duveen; a study of "Old O'Dell" as the cherry seller, on copper, 13½ in. by 12 in., 220 guineas (1824, 60 guineas), purchased by Captain Harrison; and a coast scene—fishermen carrying down their nets to boats—19 in. by 13½ in., 520 guineas (1825, 150 guineas).

The following may be here grouped together: C. Stanfield, "A *Guarda Costa* off Fuentarabia riding out the Gale at the Mouth of the Bidassoa, Basque Provinces," 47 in. by 72 in., from the Royal Academy of 1856, 1,750 guineas—from the Londesborough sale, 1884, 1,900 guineas, and Goldsmid sale, 1896, 2,300 guineas (May 5th); R. P. Bonington, "A View on the Grand Canal, Venice," 24 in. by 16 in., 650 guineas, in the Peel sale; and David Cox, "Going to the Mill," 36 in. by 29 in., in the Reiss sale, 2,000 guineas, as against 1,500 guineas in the Gillott sale of 1872.

A considerable number of important and interesting pictures by artists who have flourished quite within our own time have come up for sale. But we can only mention a few of the more remarkable. The Millais pictures come an easy first, and at the head of these the fine work known as "The Boyhood of Raleigh," 47 in. by



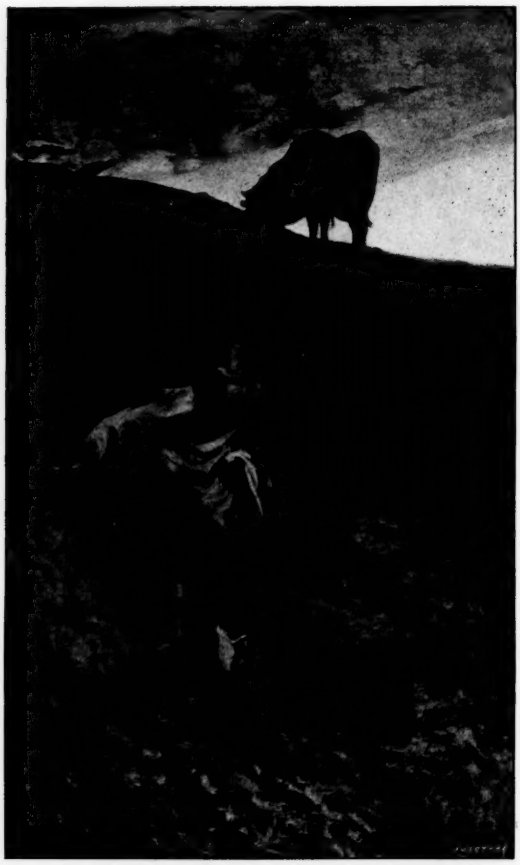
A WOODY BANK OF A RIVER (700 GUINEAS).
By J. B. C. Corot.

55 in., first exhibited at the Royal Academy in 1870, 5,200 guineas, purchased by Mr. Agnew for Lady Tate, who has given it to the Tate Gallery; "The Moon is up, and yet it is not Night," 40 in. by 65 in., from the Royal Academy of 1890, 1,000 guineas (May 12th); a small full-length figure of a girl in a riding dress of the last century, and known as "Charlie is My Darling," 42 in. by 26 in., dated 1864, 340 guineas, which was also in the Reiss sale; and "Forget-Me-Not," a three-



"L'OBUS:" ARAB HORSEMEN SURPRISED BY A BURSTING SHELL (980 GUINEAS).
By Adolphe Schreyer.

quarter figure of a young lady in a light-coloured dress and black hat, from the Royal Academy of 1883, 34 in. by 25 in., the property of Mr. J. G. Millais, which, on May 26th, was purchased by Sir James Kitson for 1,500 guineas. The same sale also included the only important example of Lord Leighton offered during the season—"Helios and Rhodos," full-length figures, from



THE SOWER (850 GUINEAS).
By J. F. Millet.

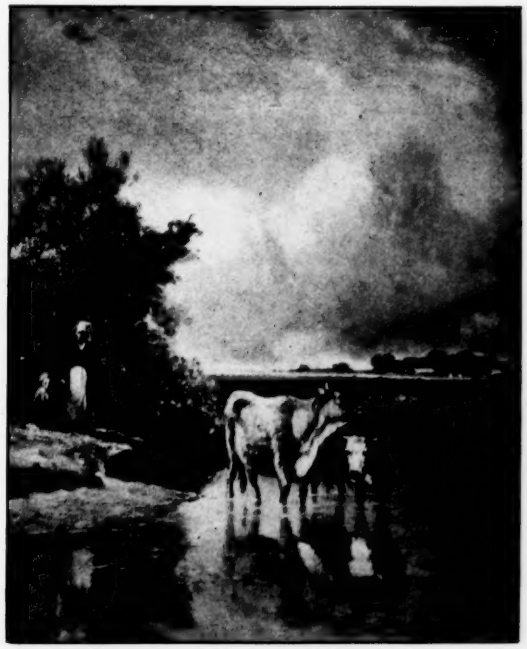
the Academy of 1869, 66 in. by 42 in., 2,750 guineas. Two examples of Mr. W. P. Frith (sold on February 17th) may be mentioned, both engraved by F. Holl, and formerly in the Cosens collection—"Coming of Age in the Olden Time," 1849–59, 34 in. by 54 in., 350 guineas; and "The Railway Station," 1862, 300 guineas. Pictures by artists of to-day figured largely, of course, in the remarkable sale on February 24th and 26th in aid of the Artists' War Fund, which produced more than £10,000 for this patriotic undertaking.

As regards water-colour drawings, the season has been one of unusual interest. First of all there was the very choice collection of the late Mr. Gilbert Winter Moss, J.P., which realised on April 28th a total of £13,383 for 127 lots. A note has already appeared in THE MAGAZINE OF ART respecting this sale. The most important drawing by Turner of the season was "A View of Marxbourg on the Rhine," signed, and dated 1820, 11½ in. by 18 in., exhibited at Burlington House in 1887, 800 guineas (March 17th). Mr. Baumbach's sale (June 23rd) included two Turners —"St. Germain-en-Laye," 11½ in. by 18 in., 560 guineas (Novar sale, 1877, 350 guineas); and "Stonyhurst College," 11½ in. by 17 in., 520 guineas (Broderip sale, 1872, 450 guineas). The David Coxes, of which there were seventeen in the Moss sale, and many others in various sales during the season, were not, perhaps, of the first order of importance; the 270 guineas paid at the Moss sale for "The Hayfield," 7½ in. by 10 in., seems to have been the highest of the season. There were four Rossetti drawings in the Virtue-Tebbs sale of March 10th, but only two need be mentioned—"The Lady of Pity," 1870, in black and red chalk, 33½ in. by 29 in., 460 guineas; and "St. George," 1863, 13½ in. by 17 in., 480 guineas —both these were exhibited at Burlington House in 1883. On the same day a drawing in Indian ink by Sir J. E. Millais, "The Vale of Rest," 6¾ in. by 11 in., realised 105 guineas. The two or three chief Copley Fieldings included Mr. Reiss's "Rough Water," 24 in. by 35 in., 500 guineas; a "Loch Lomond," 20½ in. by 27 in., 410 guineas; and "A View Over the Downs," with figures, cattle, and sheep, dated 1860, 18 in. by 24 in., which in the Baumbach sale realised 420 guineas. Other high prices for drawings included P. de Wint, "The Hayfield," 9 in. by 26 in., 335 guineas; A. W. Hunt, "View on the Schloss Eltz, Moselle," 18 in. by 23 in., 540 guineas; William Hunt, a pair, signed, and dated 1834, "The Attack" and "The Defeat," each 16 in. by 11½ in., 1,150 guineas (bought by Mr. B. Lewis); and J. F. Lewis, "The Frank Encampment in the Desert," 25 in. by 52 in., 900 guineas—all these were in Mr. Moss's sale.

Some interesting and important pictures by artists of the modern Continental schools have come under the hammer, but no collection with an individuality of its own calls for special comment. There were several important works by Rosa Bonheur; a little drawing of a scene in the Ardennes, from Mr. Arnot's collection, and only measuring 7 in. by 11 in., sold on June 23rd for 230 guineas; Mr. Henry Mason's collection (May 25th) included an important example, called "Cattle at Rest," dated 1889, 23½ in. by 32 in., 700 guineas; and Mrs. Bloomfield Moore a picture of cattle in a landscape, with a stream in the foreground, 23 in. by 31 in., 530 guineas

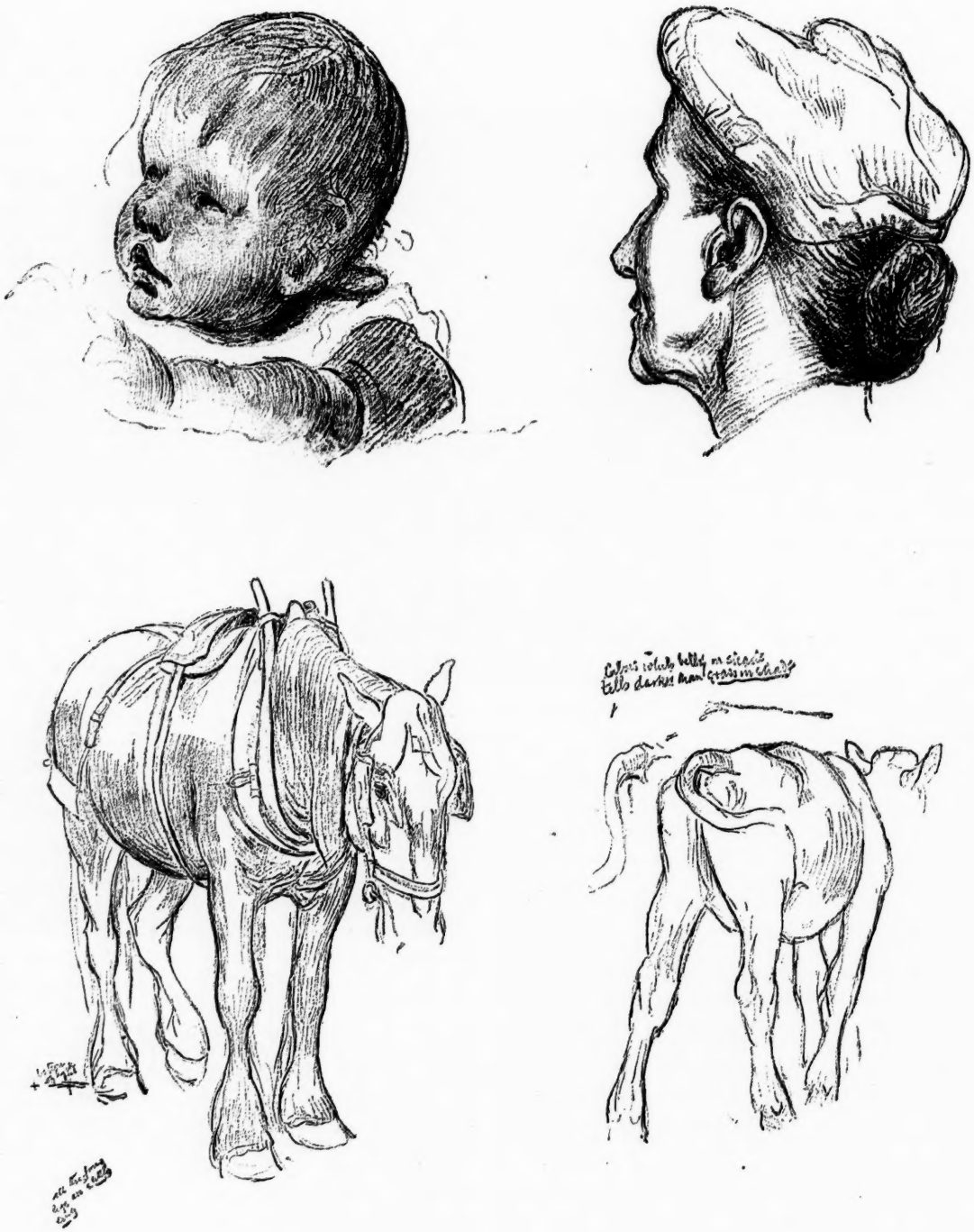
—this was purchased in 1884 for about £500. M. Bouguereau's "Nut Gatherers," 1883, 63 in. by 44 in., sold in the last-named collection for 720 guineas; on the same occasion, also, Jules Breton's fishing-girl mending a net, a fishing village in the distance, 1884, 19½ in. by 14½ in., realised 330 guineas. Six examples of J. C. Cazin were sold on May 26th.

The better of the two Corots in Mrs. Bloomfield Moore's sale was a view of a woody bank of a river, with a man in red cap drawing up a boat, sunset effect, 10½ in. by 15½ in., produced 700 guineas, and is illustrated on p. 25, Messrs. Agnew being the purchasers. There were two other Corots sold on May 26th, both about 11 in. by 17 in.—"Le Matin," 330 guineas, and a view of the town of Nantes, 380 guineas. Of six by C. Daubigny, sold on May 26th, I need only mention a river scene, with a peasant woman watering cattle, moonrise effect, 34 in. by 58 in., 340 guineas, and another river scene, with two figures, sunset effect, 17 in. by 32 in., 340 guineas. Mrs. Bloomfield Moore's sale comprised representative examples of both Diaz and Jules Dupré, the former by a portrait of an Albanian lady in rich red dress seated in a landscape, a child in blue and yellow dress standing beside her, 17½ in. by 11¼ in., 1866, 480 guineas; and Dupré by "Le Soir," a picture of a road over a common, with a tree on the left, 17 in. by 21 in., 420 guineas; Fortuny (in the same sale), by an Arab guard seated, holding a gun in his right hand, 1863, 22 in. by 18½ in., 820 guineas; E. Frère, "Coming out of School," 1867, 35½ in. by 28 in., 220 guineas, as against 490 guineas in 1871; J. L. Gérôme by two works—"En Prière," a view of an interior of a mosque, with five figures at prayer, 21 in. by 18 in., 300 guineas, and a gentleman of the time of Louis XIII, in brown dress and hat, 12 in. by 9 in., 330 guineas; a twilight scene in a Bavarian village, on the banks of a flooded river, by K. Heffner, 44 in. by 91 in.—was in the Brin sale—900 guineas. Two by Josef Israels were in the late Mr. J. J. Brown's sale on June 30th—"Feeding the Goat," 1879, 19 in. by 13 in., 400 guineas, and "The Assassination of William the Silent," 41 in. by 58 in., 420 guineas.



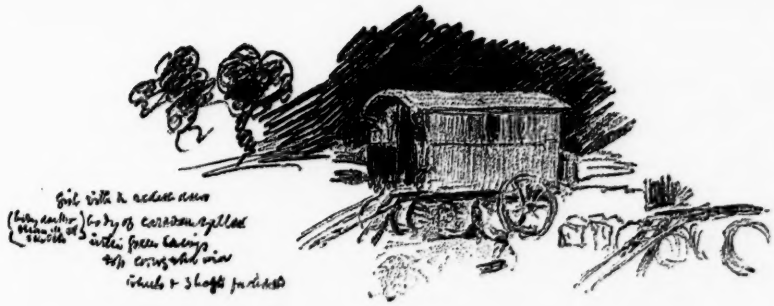
A LANDSCAPE (2,550 GUINEAS).
By C. Troyon.

Two well-known specimens of Meissonier's work were sold; one of these was in Mrs. Bloomfield Moore's sale, and is known as "The Standard Bearer," 1857, 14 in. by 14 in., and is reproduced on p. 24; it realised 2,500 guineas, as against 750 guineas in 1877; the other is known as "Valentine," and represents a German soldier of the sixteenth century, in yellow slashed doublet and hose, his left hand on his sword, on panel, 15 in. by 9¼ in., engraved in the Meissonier sale catalogue, 1893, 580 guineas (July 14th). The only J. Maris of note was a coast scene, with a seaweed-gatherer and cart, 18 in. by 30 in., 480 guineas (July 14th). Mrs. Bloomfield Moore's Millet, "The Sower," 36 in. by 23 in., 850 guineas, is reproduced on p. 26. Mr. Brown's sale included an important picture by Professor L. Carl Muller, "The Egyptian School," 1881, 30 in. by 50 in., 860 guineas; a Munkacsy, an interior, with a peasant family, known as "Drink," on panel, 41 in. by 60 in., 420 guineas; an example of A. Schreyer, "The Halt at the Fountain," 17 in. by 29 in., 660 guineas; in the Bloomfield Moore sale there were two Schreyers—both 39 in. by 63 in.—"L'Abreuvoir," Arabs resting by a fountain, sunset effect, 950 guineas, and "L'Obus," Arab horsemen surprised by a bursting shell, 980 guineas, which latter is illustrated on p. 25. On March 3rd, a group of five mounted Arabs, with others in the middle distance, 28 in. by 40 in., was sold for 560 guineas. The Troyon, a pastoral landscape, 18 in. by 14 in., in the Bloomfield Moore sale, 2,550 guineas, was purchased by Messrs. Agnew, and it is here reproduced; another picture by this artist, "The Plough," signed, 25 in. by 35 in., 1,900 guineas.



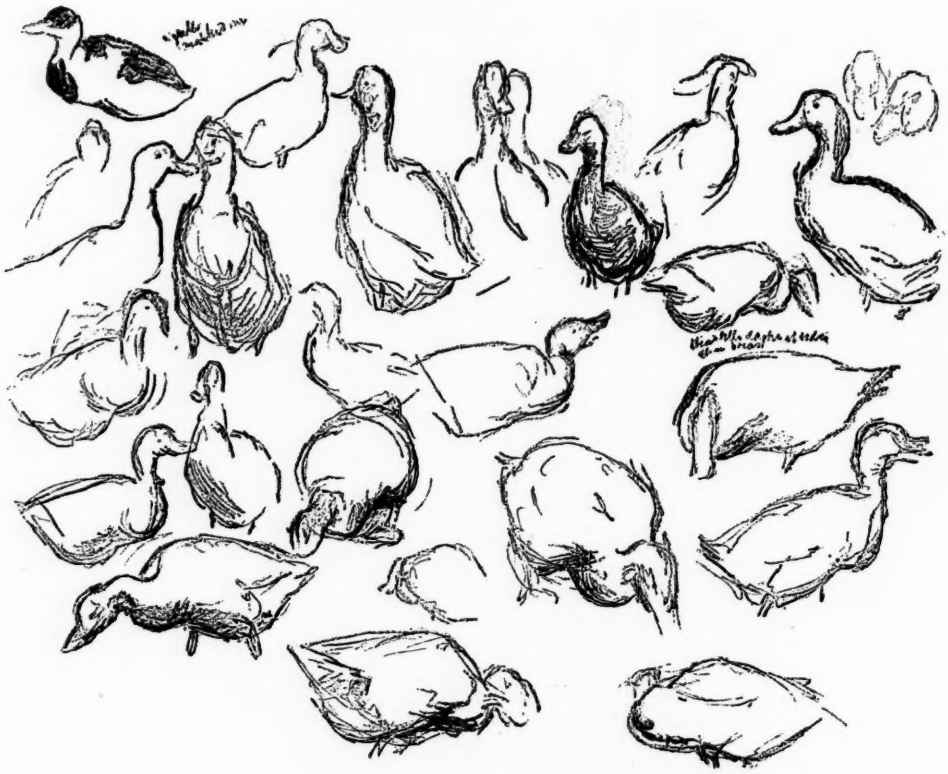
STUDIES BY MR. EDWARD STOTT.

See "The Magazine of Art" for October, p. 528.





STUDIES BY EDWARD STOTT.





STUDY FOR "SATURDAY NIGHT." *By Edward Stott.*



STUDY FOR "SATURDAY NIGHT."
BY EDWARD STOTT.

OUR NATIONAL MUSEUMS AND GALLERIES: RECENT ACQUISITIONS.

THE NATIONAL GALLERY.

BY the kindness of Lady Layard the National Gallery has been enriched by another example of Giovanni Bellini's work—a "Madonna and Child;" and by purchase from the "Lewis" Fund the collection has now a characteristic work of Fra Bartolommeo—an artist hitherto unrepresented. Baccio della Porta—to give him his worldly name—was born in Florence in 1469, and became one of the most distinguished painters of the Florentine School. He was a pupil of Cosimo Roselli, but it was to the influence of Leonardo da Vinci that he owed most of his power. He was fascinated by Savonarola, and became one of his devoted adherents; and it was upon the death of the reformer that he entered the cloister. When Raphael visited Florence in 1504, he came into contact with Fra Bartolommeo, and a friendship sprang up between the two. The monk imparted to Raphael his knowledge of colouring, and he in turn acquired from Raphael a wider acquaintance with perspective, and on at least one occasion they completed unfinished works for each other. Fra Bartolommeo died at Florence in 1517, his best and most numerous works belonging to the closing years of his life. The chief examples are in the Pitti Palace at Florence, but the Louvre possesses an excellent "Annunciation" from his hand.



MADONNA AND CHILD.

By Giovanni Bellini. In the National Gallery (Octagonal Hall, No. 1696).

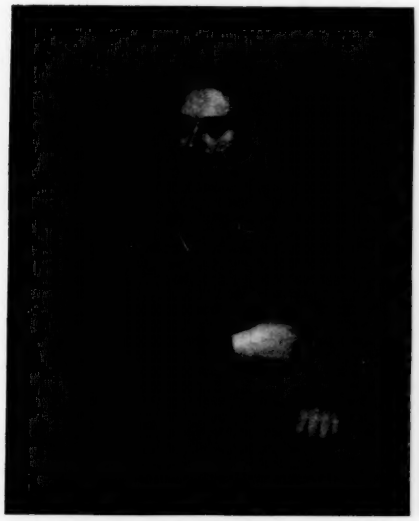
To the Dutch School pictures, two additions have been recently made. "The Lesson," by Jan Vermeer, has been presented by Mr. Fairfax Murray, and "A Portrait of a Gentleman," by an unknown artist of the seventeenth century has been bequeathed to the nation by Miss Pilbrow.

A most interesting acquisition to the collection is "King Cophetua and the Beggar Maid," one of the best works by the late Sir Edward Burne-



VIRGIN AND CHILD WITH ST. JOHN.

By Fra Bartolommeo. In the National Gallery (Room I, No. 1694).



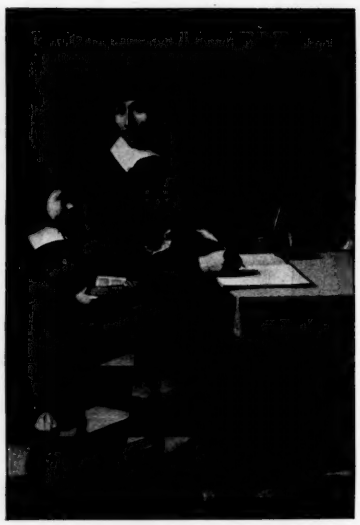
A PORTRAIT OF A GENTLEMAN.

Dutch School, Seventeenth Century. In the National Gallery (Room X, No. 1700).

Jones. It has been presented by a body of subscribers, and we understand is only temporarily placed in the Trafalgar Square Gallery. It will be removed to the Tate Gallery in the course of a few months.

SCOTTISH NATIONAL PORTRAIT GALLERY.

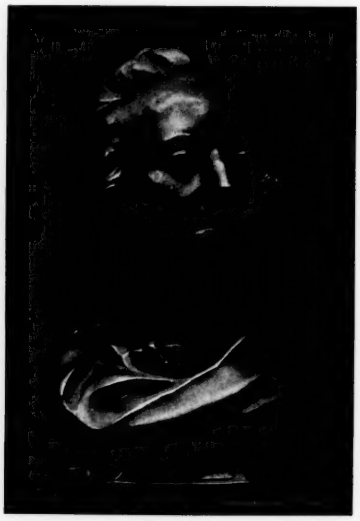
DURING the last few months a number of additions have been made to this gallery. Two of them represent notable Scottish artists,



THE LESSON.

By Jan Vermeer. In the National Gallery (Room XI, 1699).

each of whom forms a point of departure in the history of art in Scotland. Indeed, in Jamesone we have, if not the beginning, at least the oldest traceable ancestor of Scottish painting; while from Robert Scott Lauder a group of painters whose work is one of the most notable things in the national art received the training and stimulus which helped to make them what they are. The former is represented in a cabinet half-length by himself, which, originally on canvas, was transferred to panel and retouched by his descendant John Alexander in 1763. It was presented by the Hon. Henry Dalrymple. Lauder's is also an autograph portrait. A small oval painted in early manhood, it is a somewhat slight example of his style, but, even so, characteristic of his method and of that of his school. This, which was purchased, together with the Jamesone have been hung on the screen of Scottish artists, which was arranged during the recent rehanging of the gallery. At that time also, two old panel pictures from the Watson collection were added to the group of Stuart portraits. These represent Kings James I and V, and probably date from the end of the sixteenth century. They



THE YOUNG CHEVALIER, PRINCE CHARLES EDWARD.

By J. B. Lemoyne, in the Scottish National Portrait Gallery.

formed part of a series said to have been presented by Anne, Queen of James VI to her chamberlain,

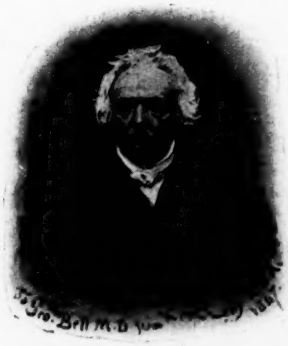


GEORGE JAMESONE.

By Himself. In the Scottish National Portrait Gallery.

Sir Henry Wardlaw of Pitreavie. That of the poet-king is not contemporary, of course, but it is

interesting as showing his traditional aspect, and in several ways it resembles the engraving in Jonston's "Inscriptiones Historicæ," published in the beginning of the following century. There has also been acquired from the daughter of Thomas Duncan, R.S.A., A.R.A., who used it when painting his well-known picture, "Prince Charles entering Edinburgh," a bust of the Young Chevalier. Modelled in Paris in 1746 by J. B. Lemoyne, it is one of the best and most authentic likenesses of the Prince. An interesting portrait of Dr. Chalmers, a water-colour by Kenneth Mackay, R.S.A., an excellent but now almost forgotten miniature painter of the middle of the century, has also been added. It is dated 1847, and was presented by Sir T. D. Gibson-Carmichael, one of the trustees of the gallery. Other gifts are a bust of David Napier, the Clyde engineer who did so much to develop steam navigation, by Matthew Noble, and a miniature of Viscount Dundee; and the trustees of the National Portrait Gallery, of London, have transferred to Edinburgh Richardson's portrait of Alexander Pope, which was etched by the painter. Finally, although on a somewhat different footing, there has been placed in the principal room the memorial portrait to the late Mr. J. R. Findlay, of Aberdour, the generous donor to whom Scotland is indebted for her National Portrait Gallery. It was described and illustrated in THE MAGAZINE OF ART for September.



DR. CHALMERS.
By Kenneth Mackay, R.S.A. In the Scottish National Portrait Gallery.



ROBERT SCOTT LAUDER, R.S.A.
By Himself. In the Scottish National Portrait Gallery.

GEMS OF THE WALLACE COLLECTION.

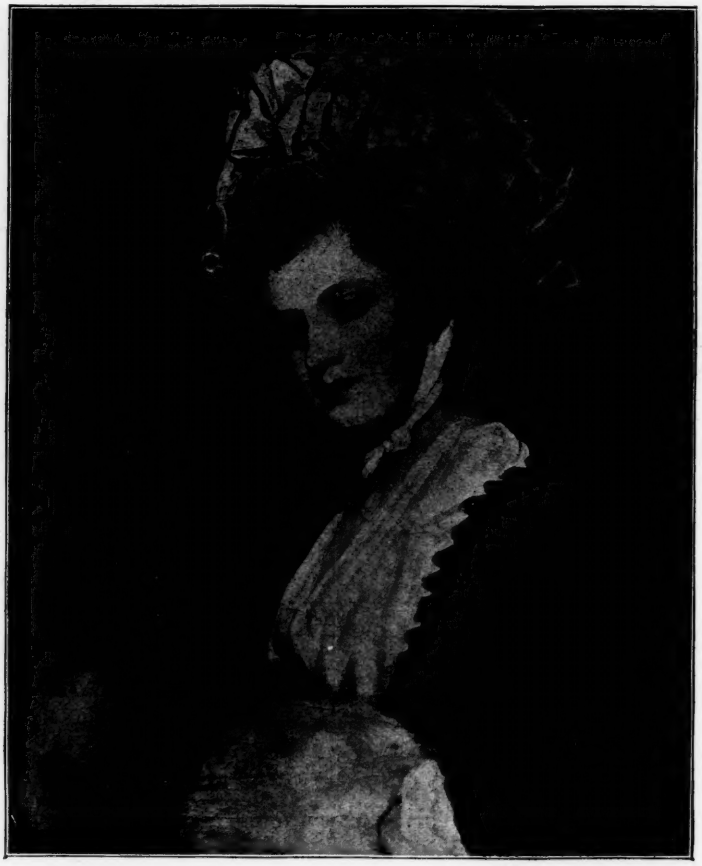
BEING REPRODUCTIONS OF MANY OF THE MOST ADMIRABLE PICTURES AT HERTFORD HOUSE.—I.

WHEN, in 1897, the will of Lady Wallace was first made known, THE MAGAZINE OF ART, alone among the more important periodicals of the day, published a series of articles on the marvels and beauties of the collection. As at that time the means of illustration were very limited, it was not then possible to present along with the papers so many reproductions as might have been wished of the finest pictures in the galleries. The difficulty has now been to a great extent removed, and we are enabled to set before the reader herewith the first instalment of an important set of illustrations, with accompanying descriptive notes.

1. Mrs. Robinson ("Perdita"). By George Romney.

Although this admirable picture has not the wistful charm that fills Gainsborough's portrait of the same sitter with pathetic grace, it is probably by a good deal the better likeness. It is, indeed, confirmed by Sir Joshua Reynolds' head of the lady on the same wall, where all three canvases dispute the attention of the visitor. It was painted while poor "Perdita" was still a woman of high fashion—every day appearing in a different costume and a different character, and acting up to the particular character with consummate ability, while the hats of the fashionable promenaders swept the ground as she passed. "To-day," wrote Miss Hawkins, many years ago, "she was a *paysanne*, with her straw hat tied at the back of her head, looking as if too new to what she passed to know what she looked at. Yesterday, perhaps she had been the dressed belle of Hyde Park, trimmed, powdered, patched, and painted to the utmost power of rouge and white lead; to-morrow she would be the cravated Amazon of the riding-house. . . . But in her outset 'the style' was a high phaeton, in which she was driven by the favoured of the day. Three candidates and her husband were outriders; and this in the face

of the congregations turning out of places of worship." Poor Perdita! Forced on to the stage by her husband's ill-luck, spied and tempted by the Prince of Wales the moment she stepped upon it, to find her fortune elude her step by step, she lived to pursue with her love a man who loved her not, and, in the cold winter's night on which she followed him, to take the illness which rendered her a paralytic to the end of her romantic life.



MRS. ROBINSON ("PERDITA").
From the Painting by George Romney.

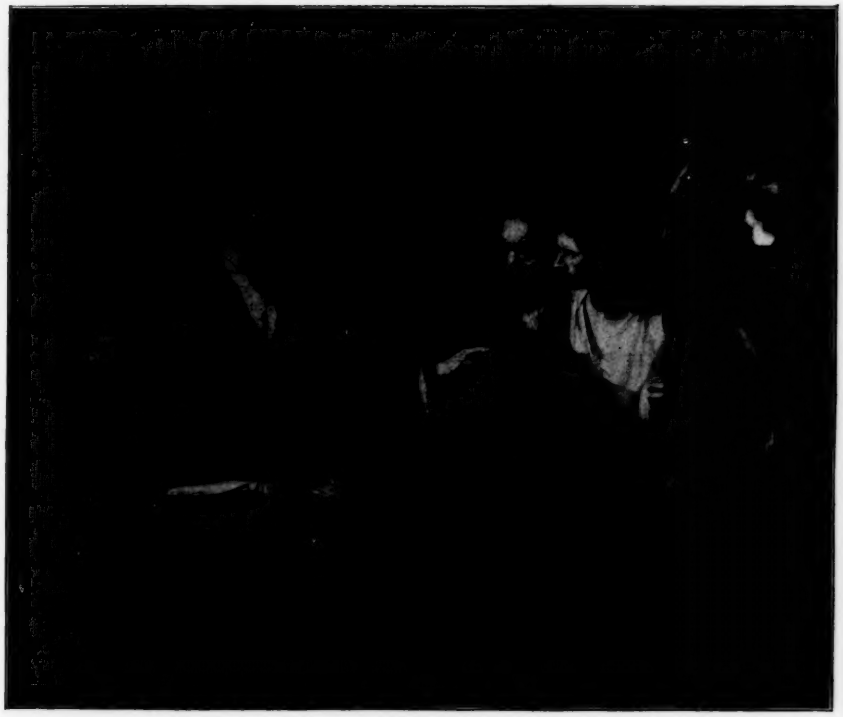
It is interesting to note that when in 1807 Romney's executors sold his pictures, a Mr. Saunders bought the portrait of Mrs. Robinson for nineteen guineas; and that in 1879 the bust portrait, then in the Anderdon sale, was knocked down for £399.

2. Mademoiselle Camargo Dancing. By N. Lancret.

Among the most characteristic of Lancret's pictures is that known as "La Camargo avec son Danseur." This celebrated dancer, who in private life was known as Mlle. M. A. Cruppi, was a favourite with painters as with the public. Lancret painted at least three other portraits of the lady, all very similar—one now in the Hermitage; a second, with much the same figures, with the addition of several more, in the New Palace at Potsdam; and the third in the Museum at Nantes, wherein we may also find another likeness of her by Nattier. She was, indeed, the subject of many brushes and of still more gravers. The daughter of a dancing-master of Brussels, yet descended from a noble Spanish family, and the pupil of Mlle. Prévost, she took the world by storm in an age when the world was more willing to be maddened by its dancers —perhaps because they had always danced in long skirts; and yet she was the first to shorten them. She ran away with the Comte de Mélun, who was forced to marry her, but for whom she cared so little that she soon ran away with someone else; yet when she died, we are told, she was given a maiden's "white" funeral because of her charity, modesty, and good conduct.



MADEMOISELLE CAMARGO DANCING.
From the Painting by Nicolas Lancret.



THE UNMERCIFUL SERVANT.
From the Painting by Rembrandt.

La Camargo and her rival La Sallé were celebrated in verse by Voltaire, who tempered his enthusiasm with just discrimination:—

"Ah! Camargo, que vous êtes brillante!
Mais que Sallé, grands dieux, est ravissante!
Que vos pas sont légers, et que les siens sont doux!
Elle est inimitable, et vous êtes toujours nouvelle!
Les Nymphes sautent comme vous,
Et les Graces dansent comme elle!"

Which may be rendered thus:—

"Ah, Camargo, how brilliant, fair, you are!
But Sallé, gods! how exquisite a star!
How lightsome are your steps, and hers how sweet!
She is inimitable, you ever new!
The Graces lead her feet,
The Nymphs are like to you!"

3. The Unmerciful Servant. By Rembrandt.

This superb rendering of the Parable in Matthew xviii 23-24, finely and simply composed and brilliantly lighted, with its four figures so magnificently placed on the ample canvas, measures seven feet by six. It was one of the few glories of the last Duke of Buckingham's collection, from which it passed, when the Stowe gallery was dispersed in 1848, into the Hertford House collection for the sum of £2,300. Before the Duke bought it, it was brought away, on the very night before the French troops entered the city, from the house in Amsterdam of the family whose ancestors had commissioned it; and it was believed to have narrowly escaped being sent to Paris. Painted in or about 1664—the year in which war broke out between his country and this, where the picture, we may assume, will permanently remain—the work was at one time taken to represent "The Workers in the Vineyard" and "The Unjust Steward." It is not to be placed in the leading group of Rembrandt's masterpieces, but it is a notable example of the artist's latest years, having been painted about six years before his death.

4. The Water Mill. By Meindert Hobbema.

"The Water Mill" is certainly to be included among the chief things ever painted by the artist. Landscape-painters of to-day are apt to shrug their shoulders at all the charming false conventions that fill the pictures of Ruysdael, Hobbema, Everdingen, and their school. That they are false we must all readily admit. These strong lights and shadows, so eloquent of studio and not of open-air work, the strange, unstudied trees and bushy leafage microscopically seen, are often a marvel to the man who knows how trees grow and how light falls and is reflected. Nevertheless, the complete mastery of his art of such as Hobbema, his fine paint and exquisite touch, will always endear him to collectors and to lovers of painting. This little picture was not obtained without a struggle. It was at one time in the great collection of King William of Holland, at whose sale it was acquired for £2,320 by Lord Hertford in 1850.

M. H. S.

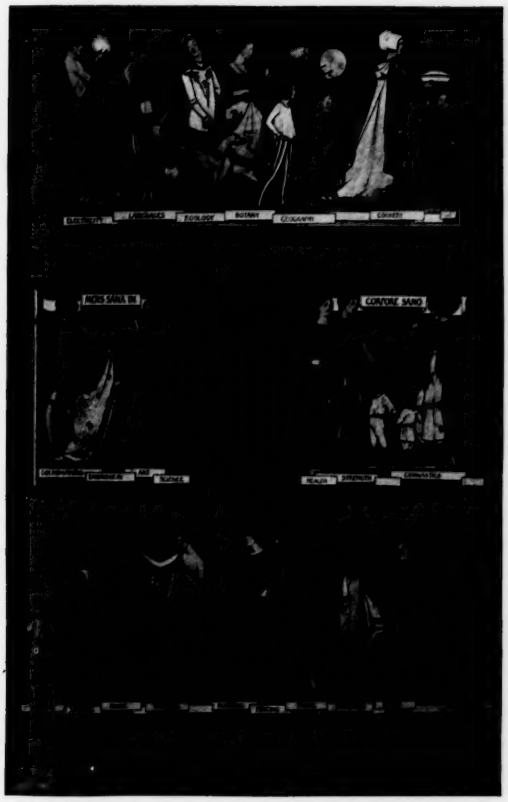


THE WATER MILL.
From the Painting by Hobbema.

THE ART MOVEMENT.

THE NATIONAL COMPETITIONS: PRIZE WORKS.

THE exhibition of students' work in connection with the national competitions is always an interesting event, if only because it

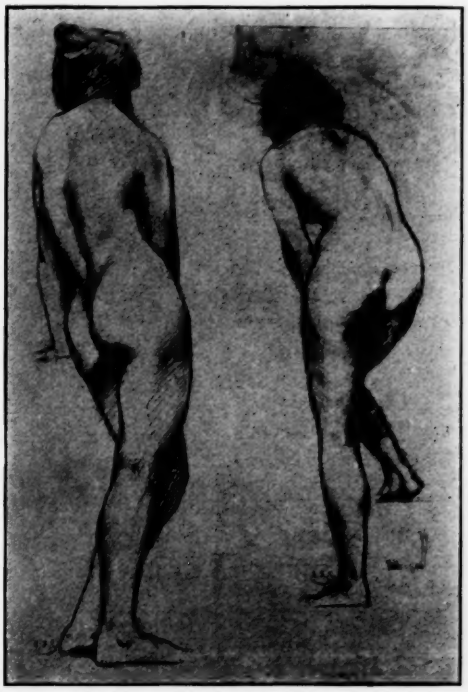


DESIGN FOR A PAINTED FRIEZE (GOLD MEDAL).

By Winifred Stamp.

reveals the influence that is for the time being controlling the activity of the art schools of the country. Sometimes it is a personality, and at others some passing phase of the art movement, that appeals to the students and declares itself in their work. This is more apparent, of course, in the pictorial sections of the competition—book-illustration and decorative painting—but it can often be discerned in the section of design. It may be owing to the fact that most of the examiners are specialists in one or other of the branches, and the competitors allow themselves to be influenced by the style of the designer, in the hope that their work may appeal to him as an examiner; but such a consideration does not apply in all cases. Thus, in book-illustration, Beardsley is still a powerful source of inspiration, and the "Beggarstaffs" are yet imitated in posters. The work of Mr. Abbey and Mr. Byam Shaw are powerful factors in decorative figure work and illustration, and very rarely do we meet with original ideas in students' work in this direction.

Looking at the Gold Medal work this year—which, with one or two exceptions, is completely illustrated here—it is gratifying to find so much which is really good and does not come under the ban of "imitation." In applied design especially there is distinct ground for congratulation. Art masters at the various centres seem to be realising the fact that their best attention should be given to training their students to grapple with the difficulties and needs of their local manufactures, and the result is that much interesting work has been sent in from Belfast, Bradford, Sheffield, and other great specialist centres that promises well for the future welding of the arts and crafts.



TIME SKETCHES (GOLD MEDAL).

By J. F. Pettinger.

The design for a counterpane, by Mr. H. J. Jeffrey, of the Belfast Municipal School of Art, which is awarded a gold medal, is an excellent piece of work. The centre of this design has been practically worked out, and the effect is admirable. It is executed in white cotton thread in satin stitch and seeding on linen, and the examiners give it a special line of praise in their report. They say that "the designs are admirably adapted for their purpose, and are quite remarkable for their treatment." Two silver and four bronze medals are awarded to students of this school for similar work.

Stencilled designs, too, are exceedingly good this year, especially those from the Bradford Technical College. Mr. G. F. Wood's gold medal design for a hanging has a very rich effect; it is worked out on a dark stuff and exhibits a full knowledge on the part of the designer of what can and should be done with a stencil.



DESIGN FOR PRINTED SILK HANGING (GOLD MEDAL).

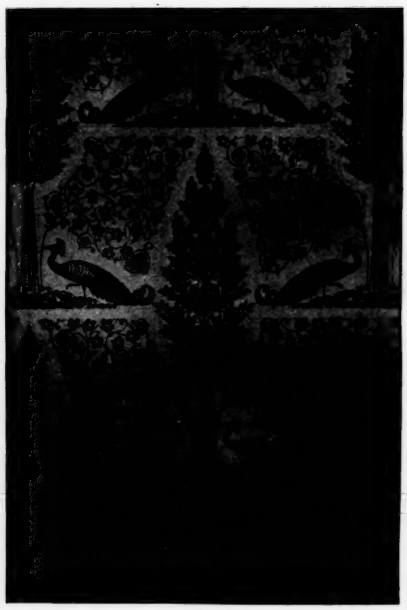
By William Martin.



DESIGN FOR CHURCH TAPESTRY (GOLD MEDAL).

By A. G. Payne.

The examiners are "much struck with the refinement of design and the precision of drawing, as well as with the fancy and variety of motive in the designs" for printed muslins, and the Battersea Polytechnic class is to be congratulated in carrying off two gold medals for work of this description. The designs of Mr. Ray and Mr. Smithers are delicate and graceful, and the necessity for considering the material for which they were intended has evidently been well grafted upon them. The same remarks apply to Mr. Martin's design for a printed silk hanging. The Liverpool school to which he belongs takes, in addition to this award, three silver medals and one of bronze for stencilled and printed designs.



DESIGN FOR PRINTED MUSLIN (GOLD MEDAL).

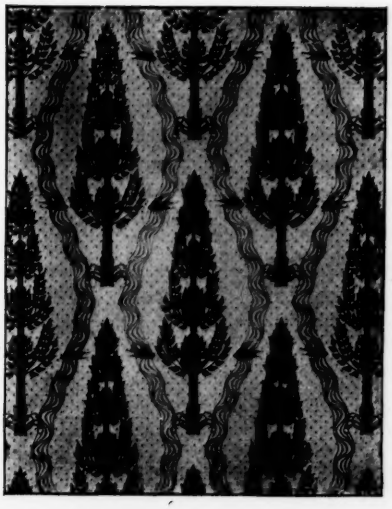
By J. A. Ray.

Miss Winifred Stamp's design for a painted frieze for the decoration of the entrance-hall of the Regent Street Polytechnic—of which school she is a student—calls for special mention here, as it does in the examiners' report.



MODELLED FIGURE FROM THE NUDE (GOLD MEDAL).

By Louisa E. C. Maryon.



DESIGN FOR PRINTED MUSLIN (GOLD MEDAL).

By B. Smithers.



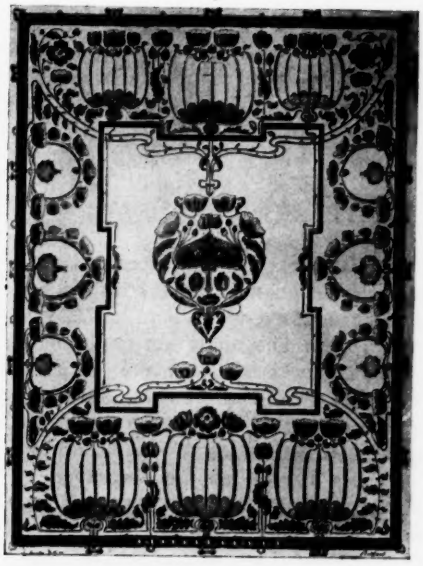
MODELLED FIGURE FROM THE NUDE (GOLD MEDAL).

By Charles J. Pibworth.



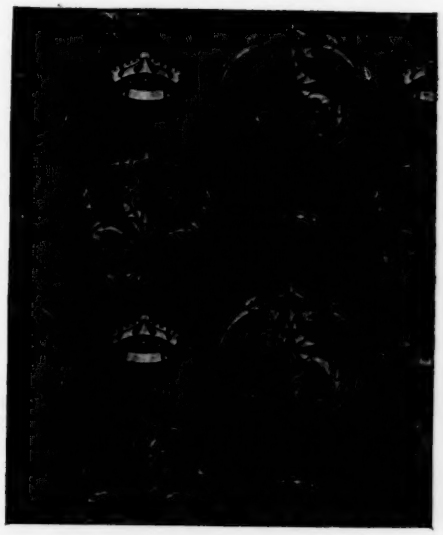
BAS-RELIEF AFTER DONATELLO (GOLD MEDAL).

By Agnes M. Greeves.



DESIGN FOR A COUNTERPANE (GOLD MEDAL).

By H. J. Jeffrey.



DESIGN FOR STENCILLED HANGING (GOLD MEDAL)

By G. F. Wood.

For composition, drawing, and colouring, it is one of the best examples of decorative work that has been shown in these competition exhibitions, distinguished and admirable.



MODELLED DESIGN FOR A FRIEZE (GOLD MEDAL)
By Mabel Thatcher.

The three gold medals awarded for modelling are all given for work by lady students. It will be interesting to see if anyone of the students so honoured acquires subsequent distinction in the field of sculpture.

Of the honorary awards bestowed upon students of the Royal College of Arts, only one is for applied design—for church tapestry, by Mr. Arthur E. Payne. It must be acknowledged that there is nothing particularly striking in this work, but the formality desired is happily attained. Mr. Pettinger's time sketches of figures from the nude are excellent, and the two figures which we reproduce from his series of sketches are sufficient to show that Mr. Pettinger exhibits a mastery of the decorative possibilities of the human figure. In this same section are to be noted Mr. William R. Stott's studies in red chalk, from the figure and drapery. Mr. Stott is only awarded a bronze medal, but his work is full of vigour and strength, and compares favourably with anything in the exhibition.

The school at New Cross is well represented with designs for jewellery and decorative metal work. It is a point to which we referred when dealing with this school some time ago. Miss Kate Allen designs for the decoration of the backs of watches in enamels, for which she is awarded a silver medal, and her designs for jewellery, for which she takes a bronze medal, are dainty and delicate; while Miss Hilda Pemberton—an old New Cross pupil, if we remember aright—gains an honorary award of a silver medal for an excellent series of jewellery designs. Amongst the book-illustrations, a set of drawings of children's subjects, by Miss Susan B. Pearse, for which a silver medal is awarded, are striking in their fanciful originality.

The examiners strongly condemn, very properly too, the striving after extravagant effects in much of the decorative iron work submitted for examination. Again, in this respect the material seems to be lost sight of when designs are executed, with the result that many of them would be impossible, or extremely undesirable, from a practical point of view. The same criticism applies equally to designs for pottery, which are too ambitious in their aims to be serviceable.

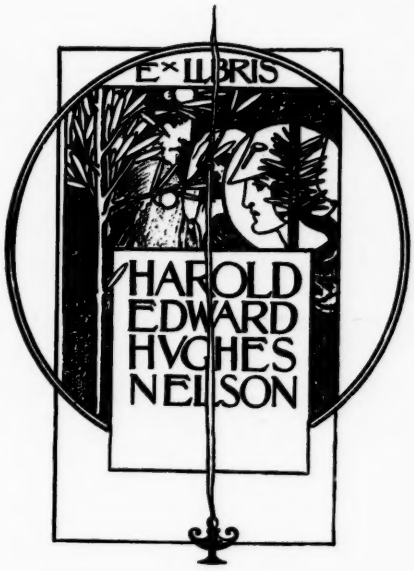
On the whole, however, there is a very hopeful tendency in the students' work; in very few sections is there a falling off in the average results, and the quality of the general manufactures of our country should, as the result, very soon show the effect of this steady improvement.

MR. HAROLD NELSON, BLACK AND WHITE ARTIST.

TO be original in style and workmanship, without any affectation of eccentricity, is perhaps more difficult for the exponent of black and white art than for his fellows in other departments of pictorial art. Eccentricity has of recent years been acclaimed in so many quarters as the one and only sign of genius, that the temptation to affect it is to young artists exceedingly great, and the result has been the production of a mass of work which will prove as ephemeral in its interest as the craze which has been answerable for its output. It is refreshing, therefore, to find an artist, still young in years, who has sufficient stamina to resist the seductiveness of imitative art and steadily pursue his own ideal of what black and white work should be.

Mr. Harold E. H. Nelson, to whom we allude, began his business career as an engraver of heraldic designs on domestic plate, but wishing to extend his artistic knowledge and practice he became a pupil at the Lambeth School of Art, where he studied decorative design under Mr.











DESIGNS FOR EX LIBRIS &c

By Harold Nelson.



A BOOK-PLATE.
By Harold Nelson.

W. R. Kean, and drawing from the life under Mr. Innes Fripp. In his first year at the school—1894, when he was twenty-three years of age—he ventured upon his preliminary original design, a book-plate for his own use. It was successful enough to earn the warm commendation of the late Gleeson White, to whom it was shown; and three years later Mr. Nelson felt sufficiently confident to give up engraving for the more congenial work of pen-and-ink draughtsmanship. His record for this period justified his confidence, for in 1895 he gained a London County Scholarship of £60, and afterwards a continuation of the same grant. A book prize and two silver medals in the national competitions for pen drawing fell successively to him, and last year he was one of the few artists chosen to represent this class of work in the Royal Academy Exhibition. He was this year again an exhibitor in the Black and White Room at the Royal Academy, and we reproduce herewith the book-plate design which secured the place.

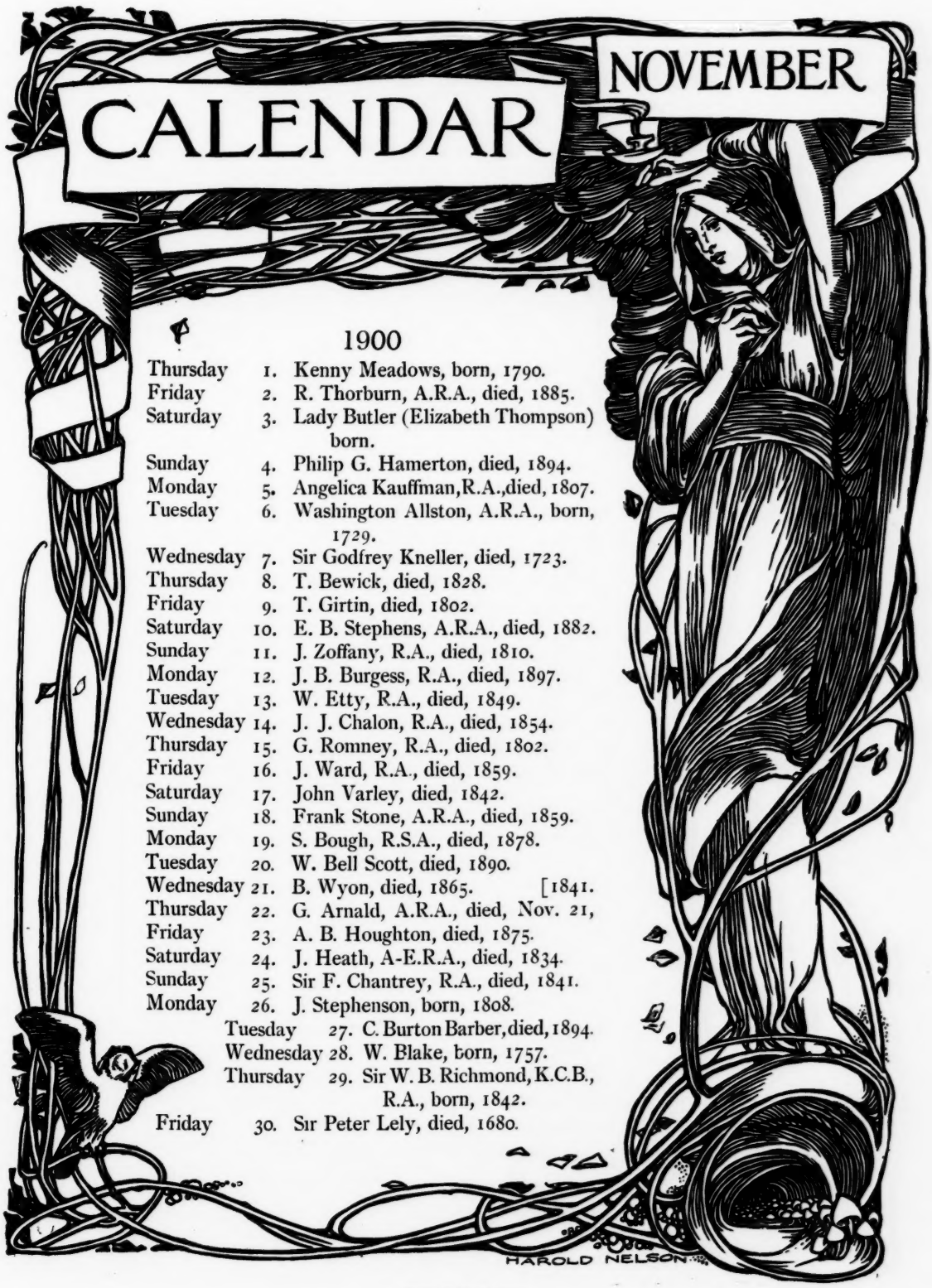
There is little doubt that in his early work Mr. Nelson was clearly influenced by Mr. Charles Ricketts, but he has assimilated much that was good in that artist's work and developed it on his own lines, with the result that his work is now strongly marked with his individuality, and that is healthy and vigorous. As a designer of book-plates Mr. Nelson exhibits a fancy which is charming and tasteful, and his adaptation of the figure to his space is always happy and graceful.

In purely decorative work Mr. Nelson stands to-day among the foremost, and the examples which we reproduce show that he can execute designs of this nature which take high rank. He has a sense of the beauty of line rarely exhibited by the decorative designer, and knows where to exercise the restraint so necessary in this class of work. There are no senseless or extravagant convolutions in his "headpieces," no "vegetable macaroni gone mad;" and his lettering is always bold and clear. His own notepaper heading, which we illustrate on a small scale, is a good example, among his other designs, of his firmness and precision of line, and suffices to show how gracefully and skilfully he can adapt the human figure to decoration. The design for our new "Calendar," the first of a series of twelve, is another example of restrained fancy; while the "St. George and the Dragon" design, which is considerably reduced from the original, is one of his most ambitious efforts at illustration, and is a beautiful specimen of pure pen-and-ink draughtsmanship.

A. F.



ST. GEORGE AND THE DRAGON.
By Harold Nelson.



1900

Thursday	1.	Kenny Meadows, born, 1790.
Friday	2.	R. Thorburn, A.R.A., died, 1885.
Saturday	3.	Lady Butler (Elizabeth Thompson) born.
Sunday	4.	Philip G. Hamerton, died, 1894.
Monday	5.	Angelica Kauffman, R.A., died, 1807.
Tuesday	6.	Washington Allston, A.R.A., born, 1729.
Wednesday	7.	Sir Godfrey Kneller, died, 1723.
Thursday	8.	T. Bewick, died, 1828.
Friday	9.	T. Girtin, died, 1802.
Saturday	10.	E. B. Stephens, A.R.A., died, 1882.
Sunday	11.	J. Zoffany, R.A., died, 1810.
Monday	12.	J. B. Burgess, R.A., died, 1897.
Tuesday	13.	W. Etty, R.A., died, 1849.
Wednesday	14.	J. J. Chalon, R.A., died, 1854.
Thursday	15.	G. Romney, R.A., died, 1802.
Friday	16.	J. Ward, R.A., died, 1859.
Saturday	17.	John Varley, died, 1842.
Sunday	18.	Frank Stone, A.R.A., died, 1859.
Monday	19.	S. Bough, R.S.A., died, 1878.
Tuesday	20.	W. Bell Scott, died, 1890.
Wednesday	21.	B. Wyon, died, 1865. [1841.
Thursday	22.	G. Arnald, A.R.A., died, Nov. 21,
Friday	23.	A. B. Houghton, died, 1875.
Saturday	24.	J. Heath, A-E.R.A., died, 1834.
Sunday	25.	Sir F. Chantrey, R.A., died, 1841.
Monday	26.	J. Stephenson, born, 1808.
Tuesday	27.	C. Burton Barber, died, 1894.
Wednesday	28.	W. Blake, born, 1757.
Thursday	29.	Sir W. B. Richmond, K.C.B., R.A., born, 1842.
Friday	30.	Sir Peter Lely, died, 1680.

Drawn by Harold Nelson.

NOTES AND QUERIES.

[211] **SKETCHING FROM NATURE.**—Can you tell me of any articles on sketching from nature, and other practical information suitable for amateurs?—C. F. (Hythe).

*** There are a number of works dealing with this subject, but in our opinion the best of all, and the most practical, is the book just published by Messrs. Cassell & Co., "Landscape Painting in Water-Colours," by John MacWhirter, R.A.

[212] **PORTRAIT OF GEVARTIUS.**—I should be much obliged if you would kindly give me your opinion of the picture of which I am sending a photograph. It is known to have been in the family for a long time and is said to be the portrait of an Italian poet called Gevartius.—E. F. THOMPSON (Burnham, Somerset).

*** This photograph is from an indifferent copy of Vandyck's celebrated picture called the "Portrait of Gevartius" in the National Gallery. Vandyck himself considered this work his masterpiece. It is one of the favourite pictures in the gallery with copyists among others, Benjamin West, P.R.A., once made a copy of it. Although it has been proved to be not a portrait of Gevartius, but of Cornelius van der Geest, a friend of Vandyck and of Rubens, the former title is frequently retained for convenience sake, as it is that under which the picture is universally known.

[213] **A PICTURE BY GERARD DOW.**—I send you herewith a small engraving greatly resembling an oil-painting which is in my possession. There are two other figures in it, as well as an easel with a picture upon it. I have also the companion, showing a lady sitting by a table, playing on a lute, and two children behind her blowing bubbles. They are both on panel, and measure 13 in. by 10 in. Who do you think is the painter; and are the pictures copies of pictures already seen?—W. S. T. (Rochester, Kent).

*** It is of course impossible to say anything as to copies or originality with the pictures unseen; but judged from the little engraving (by Corner) enclosed, the first-named work is a portrait (or a copy of one) of Gerard Dow by himself. The artist is fiddling as he stands by the window, on the sill of which a bas-relief of children playing with a goat is carved. This bas-relief, or frieze, is to be found in many other of Dow's pictures—on his auto-portrait in the Uffizi Gallery, on that of himself also fiddling in the Dresden Gallery, in that of the "Girl buying Herrings" in the Stafford Gallery, in "The Grocer's Shop" in Buckingham Palace, in "The Charlatan" in the Vienna Gallery, and in "The Poulterer's Shop" at the National Gallery. In the Dresden picture there is also an easel with a picture on it in the background, but the composition is different. It is to be remarked that in his avowed portraits of himself the artist usually makes himself look more spruce and gentlemanly than in the type shown in Corner's print; yet this same head has been introduced by the painter into other pictures, such as in the Munich picture of "The Quack Doctor"—in which the man appears in the same dress as here. Dow's portrait as a violin player is at the Bridgewater Gallery of the Earl of Ellesmere; another of him at the Brunswick Gallery; another, with a violin, at the Hermitage; yet another, smoking, at Amsterdam; and a last one, at a window, at the Louvre. It would be impossible to guess how many times each of these pictures has been copied.—S.

[214] **A. VON WERNER.**—I have a picture of "The Soldier's Return," in French or German uniform, signed A. von Werner. Who is the artist?—J. K. (Carlisle).

*** Anton von Werner is one of the leading painters of Germany, and her premier historical painter—historical, that is to say, in the best sense: modern. He was still a young man when he was appointed Director of the Royal Academy of Berlin, and soon after, Court painter. He began with historical pictures of the conventional kind, until the Franco-Prussian war gave him an opportunity which he seized with commanding success, becoming a military painter without any of that exaggeration or patriotic prejudice which so often spoils the effects of de Neuville's and Detaille's best work. Perhaps his best-known pictures are "The Surrender of Napoleon III to Bismarck" (in the country road), and "The "Discussion of the Terms of Peace" (in the room); while a work hardly less admirable is his great picture of "The Berlin Congress." A. von Werner was born in Frankfort-on-the-Oder in 1843, and is still living.

THE CHRONICLE OF ART.—NOVEMBER.

The Much-debated Celtic Gold Ornaments.

THE literature of the gold Celtic ornaments found in Ireland and purchased by the Trustees of the British Museum is becoming somewhat voluminous. The complete history of the discovery and sale of these highly interesting articles will be found in the Report ordered by the House of Commons to be printed May 1st, 1899, No. 179. As this Report runs into forty-six double-column folio pages of small type, those of our readers who wish to be placed in possession of all the facts of the case cannot do better than spend sixpence upon it. The salient facts, however, are these. The objects are seven in number: (1) A hollow collar, in two sections, with *repoussé* ornament of eccentric curves; (2) a model boat with eight thwarts (originally nine), and a number of oars, spars, etc.; (3) a hemispherical bowl of thin metal, with four rings at the edges for suspension; (4) a solid gold torc of stout wire, with a thinner wire twisted round it; (5) one-half of a similar torc; (6) a necklace, formed of three plaited chains, with a peculiar fastening; and (7) a thin, single-chain necklace of the same plaiting. These articles were found early in 1896 by a farm labourer whilst ploughing the lands of Mr. Joseph Gibson, in the neighbourhood of Limavady, in the north-west of Ireland; they subsequently passed into the possession of Mr. Gribben, a jeweller, of Belfast, from whom they were purchased by Mr. Day, a well-known collector of antiquities, a member of the Royal Irish Academy, and F.S.A. The articles were exhibited at a meeting of the Society of Antiquaries in London on January 14th, 1897, and, on the recommendation of Mr. C. H. Read, the Keeper of the British and Mediæval Antiquities at the British Museum, who is also the Secretary of the Society of Antiquaries, the collection was purchased for the British Museum for the sum of £600. Two highly important points, neither of which has yet been settled satisfactorily, have arisen in connection with these articles: (1) Can they be regarded as treasure-trove? and (2) Are they of Irish make? As on both points the highest authorities, legal and otherwise, are divided, we need not express an opinion. Mr. Read himself insists that they are Celtic, "but not necessarily, or probably, Irish." It remains to be seen whether they will be eventually removed from their present position in the British Museum to Dublin. Taking all the circumstances into account, we have no hesitation in saying that the question of their removal ought never to have been considered at all, for their interest is national rather than provincial.



GOLD CUP AND TORC FOUND IN THE NORTH-WEST OF IRELAND.

Hogarth's House at Chiswick.

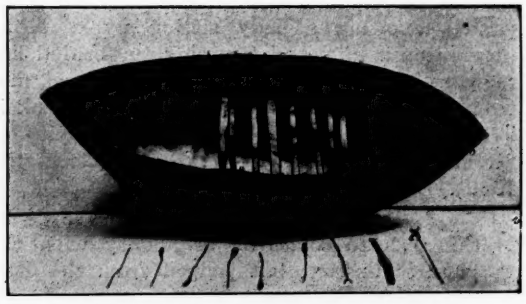
THE hand of the "improver" is heavy in the land, and among other historic buildings recently disposed of is Hogarth's house at Chiswick. The building has stood in grounds of about a quarter of an acre in extent, part of which in Hogarth's time was laid out as a formal garden in the eighteenth-century fashion. A feature, too, of the garden down to recent times was its magnificent old mulberry tree, of which it was the artist's custom to invite the children of Chiswick—then a suburban village—to eat the fruit each year. The room with the bay window seen in our illustration figures in "The Lady's Last Stake."

Sir John Tenniel.

IT is impossible to pass over without comment the fiftieth anniversary of SIR JOHN TENNIEL'S first connection with *Punch*—a connection which has lasted without a break to the present day. The elevation of thought which has always animated the satirist, the dignity and seriousness of aim which have always inspired his pencil, the spirit of fairness and the gentleness which have commonly pervaded them, have helped to smooth away many of the asperities of political life, while introducing into the craftsmanship of the draughtsman an artistic power and beauty never dreamed of before his time in his own line of achievement. His Sovereign not long ago placed her seal of approval upon his work; and when, on the 24th of this month of November, the artist receives the congratulations of the nation he has so brilliantly served, we take leave to add our own to this admirable artist, this fine gentleman, this energetic young octogenarian.

The Continued Danger of the National Gallery: An Alarming Report.

THE National Gallery is not safe yet. The declaration of the Government that they decided on isolation so that no further fear of fire should haunt those who care for it, shows after all, as we suspected, that what is intended is merely to pull down a single narrow house and leave the dangerous block—the unlighted bonfire of Hampton's—as a continual menace. We recently had the advantage of accompanying one of the leading fire-inspectors of America around the building. This expert, the inspector of the greatest association



GOLD BOAT FOUND IN THE NORTH-WEST OF IRELAND.

of fire insurance-companies in the United States, examined the building, viewed it from every part, and after seeing how it was overtopped by the Hampton block and by the barracks, still occupied at one end, he stated that if he were asked to report officially to his companies he would decline to allow them to accept the risk, and added that if a fire broke out in and once got hold on the barracks, *he did not see how the National Gallery could escape.* This testimony by an independent expert should surely decide the Government to take further and effective action.

The Royal College of Art.

THE Board of Education announce certain modifications of the premises of the Royal College of Art, which have been adopted upon the advice of the Council of Art, and also, perhaps, with a view to meet the dissatisfaction that has been so loudly expressed by the students. Since Mr. AUGUSTUS SPENCER was appointed to succeed Mr. WALTER CRANE as headmaster there have been several changes in the staff of the College, and the official announcement states that "the appointments to the professorships of painting, architecture, and design are likely to be announced shortly." This seems to point to the fact that in the meantime the whole of the teaching work is being carried on by Mr. SPENCER and M. LANTERI, the professor of sculpture and modelling. We are informed that the number of students is to be limited to 350, of whom 150 may be paying students, the fees for whom will be £12 10s. per term of six months. All students will have "to satisfy the Council of their ability to profit by the special courses of instruction, to provide for which the College has been divided into an upper and lower school. Students will be placed in one or other according to their proficiency, and will be required to pass through the four divisions of each school, viz. those for ornament and design, drawing and painting, modelling and architecture." We await with some curiosity the announcement as to the appointments to the vacancies mentioned, for upon them depends the success or non-success of the College as the national art training centre.

Reviews.

Histoire du Chateau de Versailles. Par *Pierre de Nolhac.* Paris: Société d'Edition Artistique. (Small folio; 20 francs each part, or 280 francs subscription for 16 parts.)

THIS important and imposing work upon the most wonderful palace and gardens in the world has reached its fifth part, so that a fair impression of the whole may already be gathered. The undertaking is a great one, and it deals with its subject with a profusion of detail worthy of it. The architecture and fabric of the palace itself and its *dépendances*, the decoration interior and exterior, the works of art, the parks and gardens, the statues and fountains, all the wonders of the place, with the Grand and Petit Trianon, are put before the reader with a fulness quite extraordinary, and illustrated in detail in a multitude of text illustrations and plates executed in a lithographic process. Every etching, every picture of Versailles and its greatest founders and residents seem to have been gathered together, and the papers of Colbert, Louvois, Mansart, seem to have been ransacked, and the architects' and artists' plans, sketch drawings, accounts, and correspondence, to have been searched, in order that a full and thorough history, descriptive and anecdotic, might be produced final and complete. M. Pierre de Nolhac, in short, has been doing for Versailles much what Mr. Ernest Law did for Hampton Court, enjoying far greater possibilities and opportunities in the section of illustration. Beginning his task upon the records spreading from the sixteenth to the eighteenth centuries, he has had under his hand, in virtue of his Conservatorship of the Museum, all sorts of documents hitherto unexplored; and, so far as we can judge, he has used his opportunities to splendid purpose. We withhold full criticism of the text and illustrations until the work is complete; but we may say that we should prefer to see some other process substituted for the loose plates, especially in dealing with the photographic views of the Château as it exists to-day. The work includes drawings, hitherto unpublished, of Van der Meulen, Le Brun, Israel Silvestre, Mansart, Hubert Robert, and others, and reproductions of many paintings naturally come into the scheme.

The National Gallery of Scotland: Illustrated Catalogue. Edited by *Robert Gibb, R.S.A.*, Principal Curator. 1900. (3s. 6d.)

THIS is the thirty-sixth edition so called, but newly written by its editor, to which we lately referred in cordial terms as a work at once scholarly and well compiled. The authorities—the Board of Manufactures—now issue it as an illustrated work. Considering the inexpensiveness of the volume, it is difficult for us to over-praise it, for it is decorated with over two-score capital "Rembrandt photogravures" of this most important collection; of these, twenty-two are devoted to old masters, and twenty to moderns, representing on the whole the cream of the collection. An omission is the failure to include in the book a list of plates, such as might easily be pasted in; but, except for the cheap paper, there is no other fault to find.

Books Received.

NOTE.—*Comment in this column does not exclude books from subsequent review.*

"*Thomas Girtin, his Life and Work.*" By LAWRENCE BINYON. (Seeley & Co., 42s. net.)—A scholarly essay on this somewhat neglected master; admirably illustrated with twenty-one autotype reproductions.

"*Index to the Periodicals of 1899.*" (*Review of Reviews* Office, 10s.)—This index contains, as usual, exhaustive, highly classified references to every artistic topic dealt with in magazines written in the English language. It might be even more valuable if, like "Poole's Index," it included the most important articles in the more solid weeklies.

"*Donatello.*" By HOPE REA. (G. Bell & Sons, 5s.)—Miss Rea's little treatise on the great Florentine sculptor is a sympathetic and well-informed essay, based upon numerous forerunners and on individual study. It is, moreover, well illustrated. The catalogue is not as full or as explicatory as it should be. The suspicion under which Lord Wemyss's "St. Cecilia" now lies is not sufficiently certain to secure its absolute banishment; nor do we see why the wooden sculpture belonging to M. Dreyfus is omitted from p. 92, and, if we remember rightly, Sir Charles Robinson's bust from p. 91. At the same time the volume is a welcome addition to the series of "Great Artists."

"*Nos Peintres du Siècle.*" By JULES BRETON. (Société d'Edition Artistique, 4 fr.)—The distinguished painter who has given us this volume uses his pen with the facility and charm with which he wields the brush. There is always a piquancy in the fact of the painter turned critic, a sight much less usual in this country than in France, where it is nothing uncommon to see an artist criticising his contemporaries. The book is semi-biographical, full of memories, full of insight and of happy expression.

"*Pietro Vannuci, called Perugino.*" By G. C. WILLIAMSON, Litt. D. (G. Bell & Sons, 5s. net.)—A new volume of the series of "The Great Masters," and an interesting study, not at all free from controversial dispute.

"*Five Lectures,*" delivered to the students of the Royal Academy, January, 1900. By HUBERT VON HERKOMER, R.A. (Privately printed.)—Lectures to which many persons listened, and which all will be glad to see again.



HOGARTH'S HOUSE AT CHISWICK. (*See p. 46.*)

The subjects are "England, Lovable and Paintable," "Portrait Painting," popular and technical, "Sight and Seeing," and "Painting in Enamel." They are capital reading, full of shrewdness, humour, observation, truth, and, above all, of frankness, original, and individual: the very thing to delight the student and entertain the general reader.

"*French Painters of the Eighteenth Century.*" By LADY DILKE. (G. Bell & Sons, 28s. net.)—The most scholarly and most fully informed work ever written on the subject in the English language, based upon a profound study of the art and literature of eighteenth-century France. It is very fully and, for the most part, well illustrated. Lady Dilke's selection does not care to cover the entire field; she devotes herself in particular to the leaders. It would, we think, have been well had the list of works exhibited been given in English as well as in French, for the benefit of English readers. The book is written with a lively touch, and is full of fascination and interest.

"*Fra Angelico.*" By LANGTON DOUGLAS. (G. Bell & Sons, 12s. 6d. net.)—A richly illustrated study on the master.

"*Dutch Painters of the Nineteenth Century.*" Edited by MAX ROOSES. (Sampson Low, 1900. 42s.)—The third volume of well-illustrated articles on the Dutch painters, chief among whom are Anton Mauve, Artz, ter Meulen, and de Josselin de Jong. Taken together, the volumes form a sort of chatty encyclopædia of the contemporary painters of the Low Countries.

"*Art: and how to study it.*" A handbook. By J. W. TOPHAM VINALL. (Reeves & Sons, 1900.)—A little book with large views addressed to students and teachers alike, containing much valuable information. There are many original features in this desirable handbook.

"*Sandro Botticelli.*" By COUNT PLUNKETT. (Bell & Sons, 1900. 42s. net.)—A very important and admirably illustrated essay on a great subject, and the handsomest volume issued upon the master in recent times, to the consideration of which we shall return.

"*Puvis de Chavannes.*" By MARIUS VACHON. (Société d'Edition Artistique, 4 fr.)—A very thorough art biography of the master, the only drawback of which is the lack of illustration.

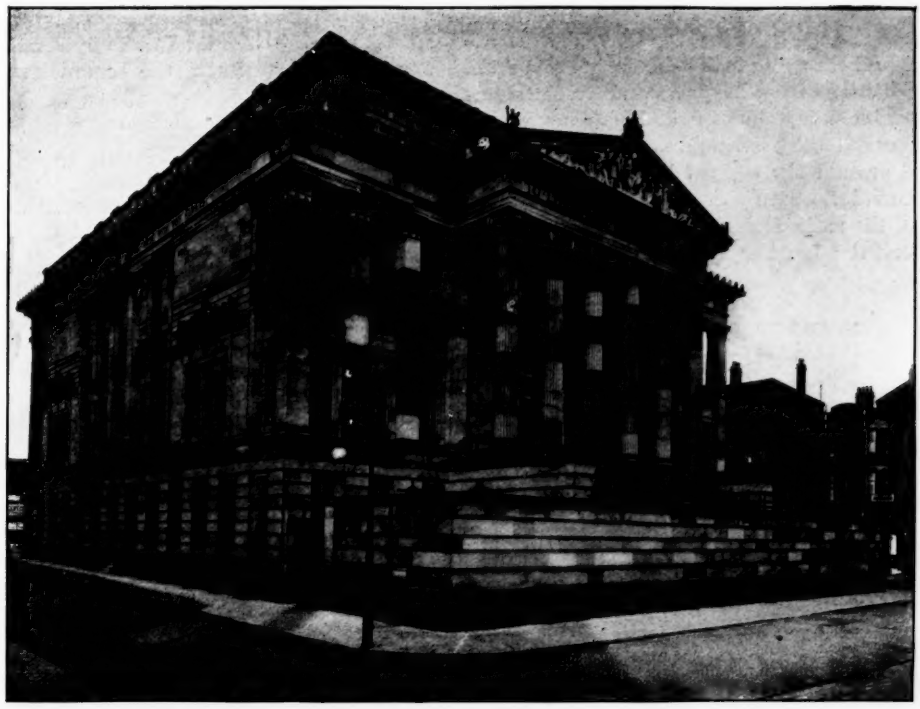
Obituary. M. ANTOINE VOLLON, who died at the end of August, has been not inaptly described as the Chardin of his time, and he undoubtedly possessed all the qualifications of a great artist. He was born at Lyon in 1833, and studied at the École des Beaux-Arts of that city. He first exhibited at the Salon in 1864, and achieved great success both as a painter of landscapes and of portraits, whilst his arrangements of flowers and fruit were always remarkable. His "Coin de Halle," at the Luxembourg, is a creation of the first order. "Intérieur de Cuisine," 1865, "Portrait d'un Pêcheur," 1868, "Après le Bal," 1869, were all awarded medals, and he received a *première médaille* at the Exposition of 1878. One of his earlier pictures, "Le Singe à l'Accordéon," 1866, is now in the Museum at Lyon. M. Vollon was by no means a well-known personality even in Paris, where he lived, for he was a man of retiring habits.

The death is announced of Mr. WILLIAM CORDEN, at the age of eighty-one, who for forty years had been private painter to the Queen. It is stated that during that time he executed nearly 400 pictures for her Majesty.



AN IDYLL OF SPRING.

From the Painting by ALFRED EAST, A.R.A., in the Harris Art Gallery, Preston.



THE HARRIS FREE PUBLIC LIBRARY AND MUSEUM, PRESTON.

THE HARRIS LIBRARY AND MUSEUM, PRESTON: A RECORD.

By W. B. BARTON, Curator.

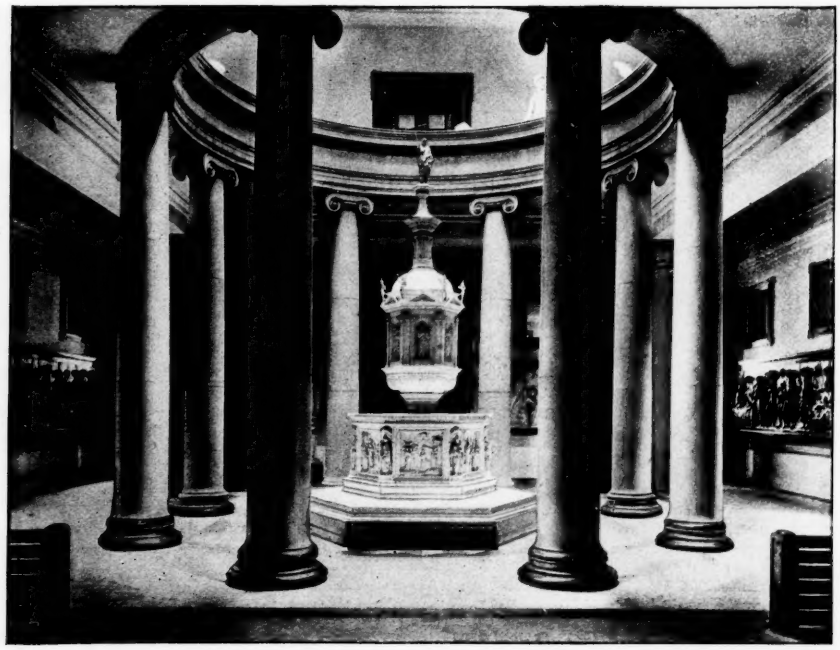
IN the year 1877 Mr. Robert Edmund Harris, of Preston, bequeathed a large fortune to the town in which he had lived and died. Amongst the benefactions derived from this bequest is the Harris Free Public Library and Museum, the development of which, since the opening on the 1st of January, 1894, is the subject of this notice. £75,000 were expended in erecting this building, which in 1893 was transferred by the Harris Trustees to the Corporation of the Borough, with two sums of £15,000, one to be expended in equipment, and the interest of the other to be used for subsequent additions, all expenses of maintenance to be borne by the Corporation, who had provided the site. The architect was Alderman James Hibbert, of Preston, and his design is highly successful in the application of pure Greek forms to the exigencies of a building having such composite modern needs. The Ionic portico of the façade is a noble feature of the structure, possessing in its finely adjusted proportions, its refinement of detail, and reticence in ornament, the essential spirit of Greek art. The pediment surmounting this portico contains a marble group executed by E. Roscoe Mullins, representing Pericles surrounded by the brilliant constellation of rhetoricians, poets, artists, and philosophers who formed his *entourage*, characterised in the inscription beneath as—

> "The dead but sceptered Sovrans, who still rule
> Our spirits from their urns . . . ."

On the frieze below the pediment is carved the dedication, "To Literature, Arts, and Sciences."

A sequence of precepts dwelling upon the supremacy of the mind in man, and the abiding character of its riches, adorn the frieze of the main entablature on the remaining aspects of the exterior; whilst a passage from the funeral oration of Pericles over those who fell at Samos is inscribed in the original Greek of Thucydides, around the frieze of the lantern. This inscription has been rendered thus—"For the whole earth is the sepulchre of illustrious men: not only are they commemorated by columns and inscriptions in their own country, but in foreign lands there dwells also an unwritten memorial of them, graven, not upon stone, but in the hearts of men." On entering the building and looking upwards from the ground floor, the visitor obtains an admirable *coup d'œil*, the lantern of the summit, 112

feet above the spectator, crowning a triple tier of galleries and throwing into effective relief a series of reproductions from Assyrian and Greek friezes, the latter including those of the Parthenon, placed in the surrounding structure. Quadrangularly disposed around the central hall, thus extending from ground floor to summit, are arranged the flights of the main staircase, and on their respective floors, the Lending Library, Reading Rooms,

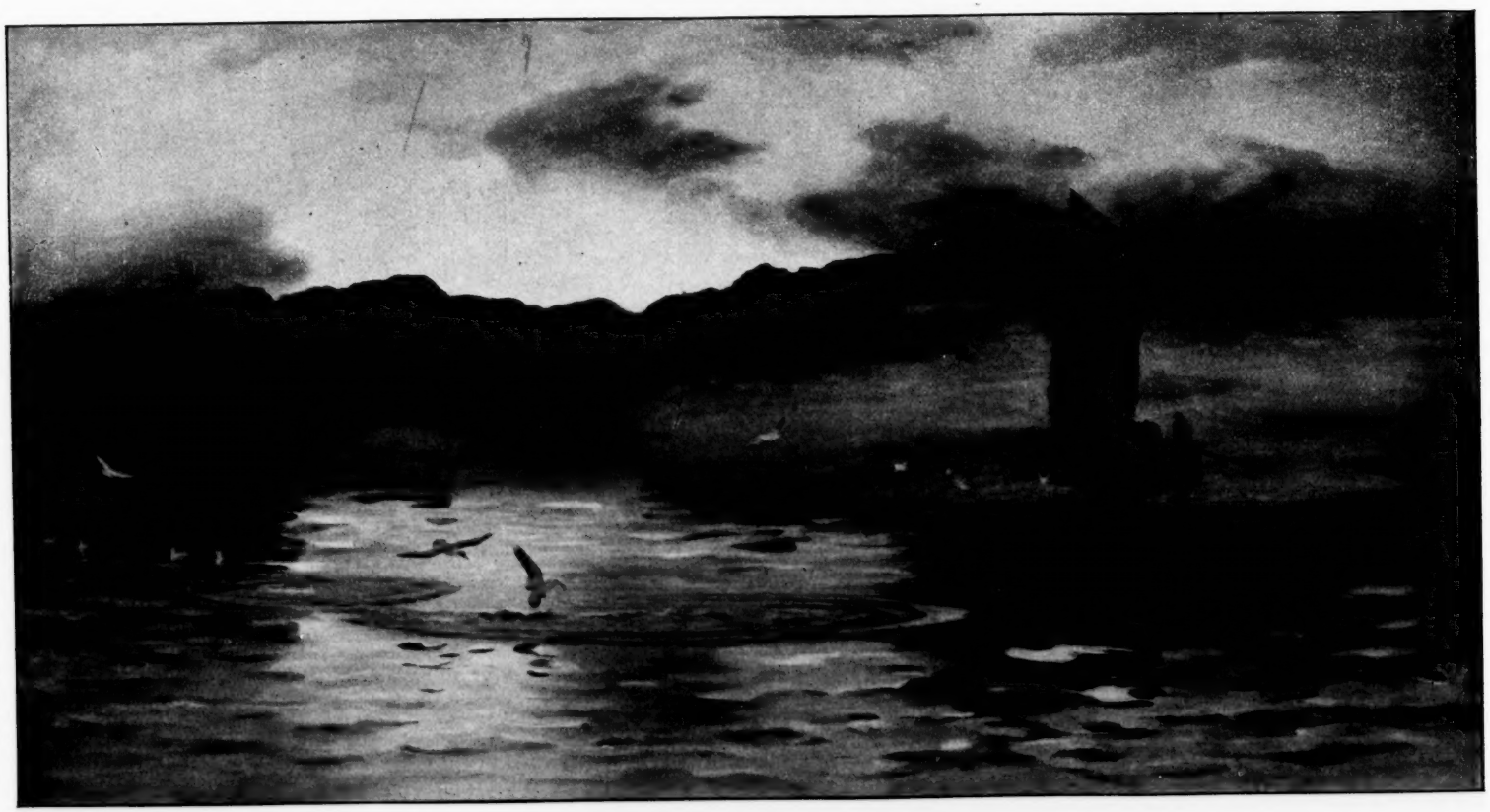


THE CENTRAL HALL, GROUND FLOOR, THE HARRIS LIBRARY AND MUSEUM, PRESTON.

Reference Libraries, Art Galleries, Art Museum, and Natural History Museum, the contents of the whole already forming a noteworthy collection, for which the Committee have greatly to be thanked; though it is also in a great measure due to the munificent gifts and bequests which have from time to time enriched each section. Suggestions that the interior walls should receive some decorative colour treatment have at times been considered by those responsible for the building, and the chairman of the Committee, during a visit to Paris, determined to obtain the valuable opinion of Puvis de Chavannes, with whom an appointment followed. The great decorative painter inspected photographs of the building, and made exhaustive enquiries about the lighting, and the retiring distances obtainable from the walls, and finally declared that a series of mural paintings would form an admirable surrounding for the central gallery of the second floor; but a hint at the possibility that the Preston Committee might wish to secure his aid in the realisation of his suggestion drew forth the somewhat mournful response, "Hélas, Monsieur, je ne suis plus jeune, et tout ce qui me reste de temps ne me suffira pas pour achever les projets qu'on m'a déjà proposés."

Mr. G. F. Watts, R.A., who was subsequently approached by letter, also replied that, owing to his advanced age, he could not undertake such work, adding that the opportunity would be a boon to younger artists. So far, however, nothing more has been done in the matter.

The first purchases for the Art division were bronze and plaster reproductions of Greek, Græco-Roman, and Renaissance statuary, etc., obtained from various Continental art centres and from London. An incident, attending a later acquisition of this kind, may be here mentioned. When the director of the Museum at Bologna was requested to allow the taking of a cast for the Preston Museum from the head of the Lemnian Athena in the Bolognese collection, the Italian municipality very courteously sent the desired reproduction as a gift—a graceful response reciprocated by a return presentation of an inscribed album, representing the Harris Free Public Library and Museum. Before referring to the picture gallery a tribute must be paid to the memory of Mr. Richard Newsham, who died in 1883 at the age of eighty-five, leaving to his

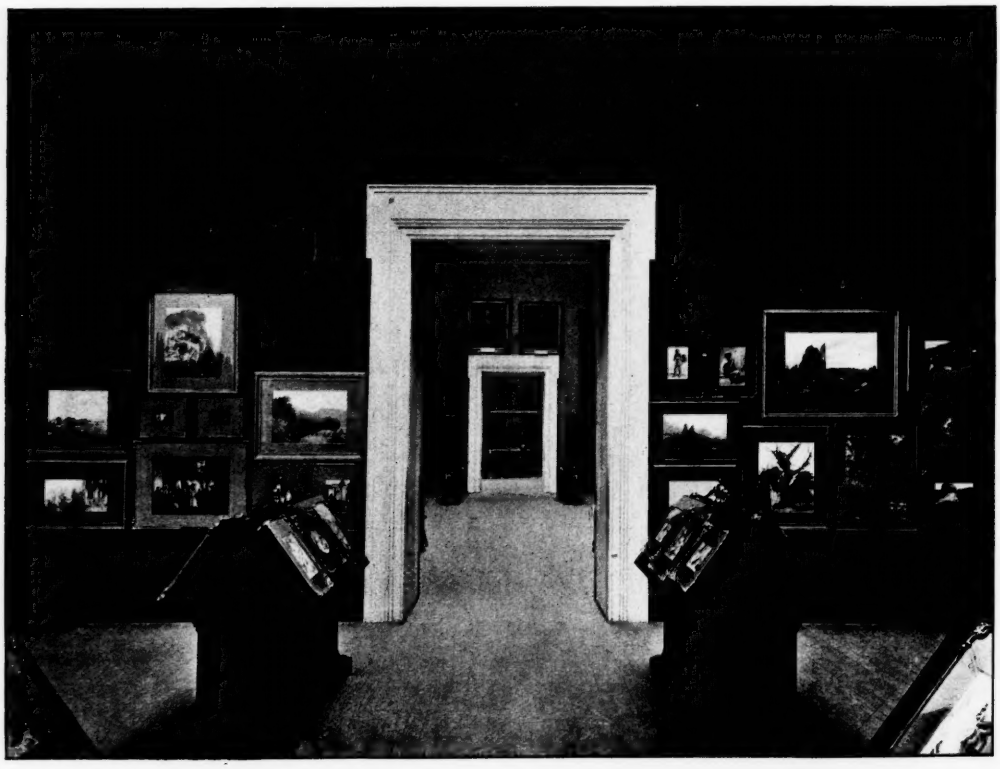


SIGNS OF HERRING.

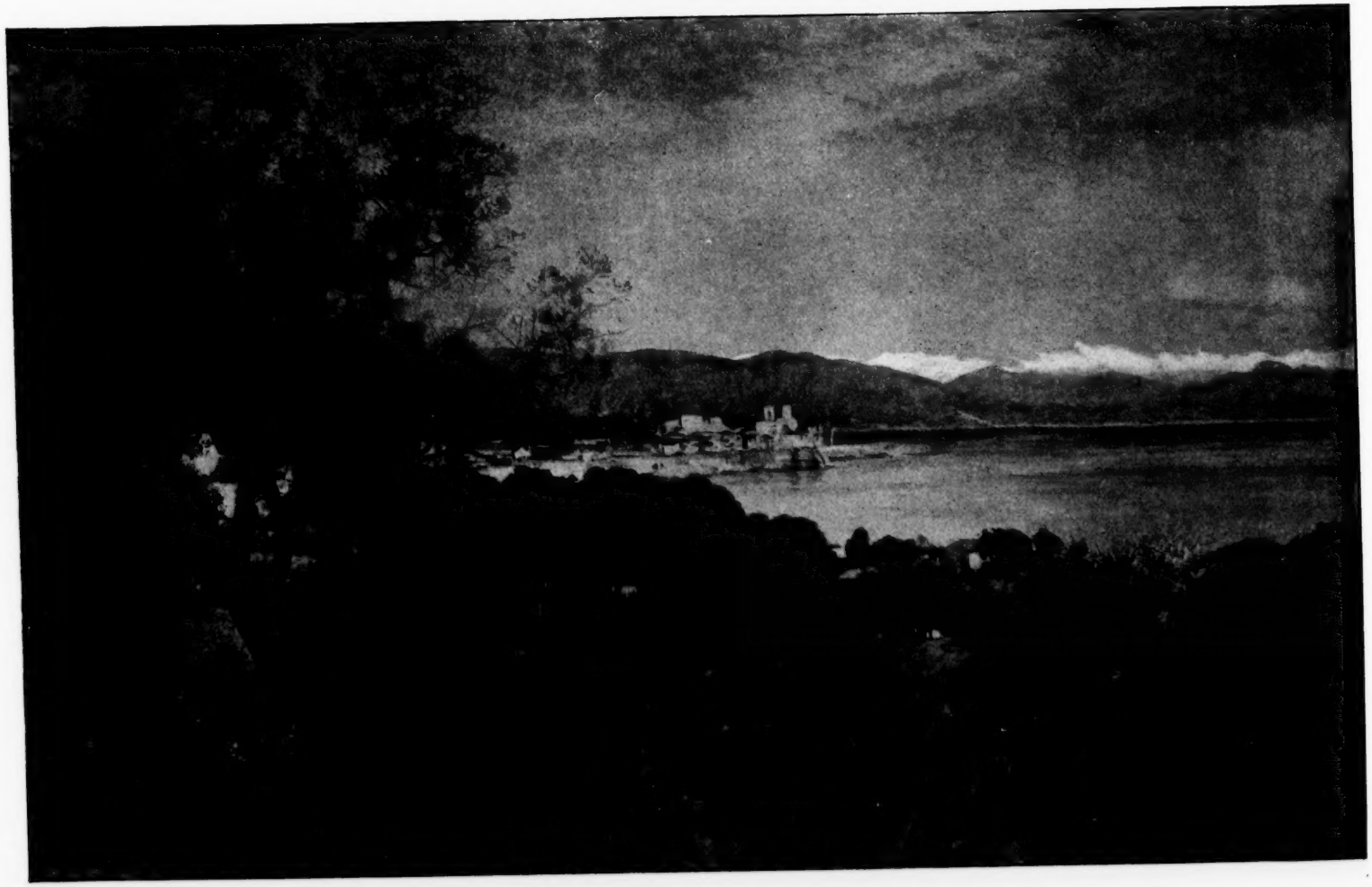
From the Painting by Colin Hunter, A.R.A.

native town of Preston a valuable collection of the works of British artists, mainly of what may be termed the middle period of the nineteenth century. This gentleman was a barrister by profession, but he will be chiefly remembered by his fellow townsmen as an ardent lover of art who indulged occasionally in its practice, as shown by his designing and erecting a stained glass window in St. James's Church, Preston, to perpetuate his own memory, an achievement of which he somewhat quaintly wrote: "It will save my relations and friends who come after me all thought and trouble and expense in such a matter." Mr. Newsham's bequest includes examples of porcelain, bronzes, and other objects of art. The pictures, though too numerous for more than general mention here, are fully described in the Newsham Catalogue obtainable from the Library. Some idea, however, of the scope and character of the collection may be given by the statement that it includes "The Royal Family in the Temple," by E. M. Ward, R.A.; "Lancaster Sands" and "The Way to the Hayfield," by David Cox; "Antwerp Cathedral," by David Roberts, R.A.; "The Bey's Garden," by J. F. Lewis, R.A.; landscapes by John Linnell, Thomas Creswick, and John William Müller, one by J. M. W. Turner, R.A., works by Sir Edwin Landseer, R.A., William Etty, R.A., Sir John Gilbert, R.A., Mr. W. P. Frith, R.A., R. Ansdell, R.A., and Mr. J. C. Hook, R.A.; a special feature of the collection being the fine studies of still life by William Henry Hunt.

A recent bequest by Mr. Joseph Sumner has lately been reviewed in THE MAGAZINE OF ART. Loan collections have at intervals been shown in the galleries, which at the present time contain an attractive exhibit of this kind, lent by Alderman Davies, of Carus Lodge, near Lancaster. In 1896 the Committee acted upon the suggestion of their chairman, Councillor Hamilton, that they should periodically select and purchase, with the aid of competent expert advice, the best obtainable works by living artists from the Royal Academy, the New Gallery, the painters' studios, or elsewhere, as a measure which would be in compliance with the terms of the prescribed scheme. The first fruit of this policy was the acquisition during the same year of the following pictures:—"Hove to for a Pilot," by Mr. Thomas Somerscales; "Homeward," by Mr. Arnesby Brown; "Bird Scaring, March," by Mr. George



PART OF THE WATER-COLOUR ROOM, THE HARRIS ART GALLERY PRESTON.



LA CÔTE D'AZUR.

From the Painting by Ernest A. Waterlow, A.R.A., P.R.W.S.

Clausen, A.R.A.; "During the Time of Sermonses," by Mr. J. C. Dollman, R.I.; "The Mellow Year is Hastening to its Close," by Mr. Waite; and "Trust Her Not, She is Fooling Thee," by Mr. Wheelwright — all selected from the Royal Academy Exhibition excepting the first-named, which was purchased on its completion from the artist's studio, from which it might never have found its way to Preston but for an unforeseen event. The picture was being finished at the eleventh hour for the Salon of 1896, when an unlucky jury summons arrested the artist's brush and dissipated his chances of winning French laurels. In this instance the proverbial ill wind blew good to Preston, for qualified critics pronounce the picture to be one of Mr. Somerscales' best. The fine form, scale, and movement of its sweeping waves, and the intimate knowledge of the intricacies of rigging and sail setting due to the painter's naval experience, specially commend this painting to the seafaring critics who visit the gallery from neighbouring ports. In Mr. Arnesby Brown's "Homeward" a herd of cows is seen wending at evening towards a Cornish homestead. The faint rays of the rising moon are blending softly with the light of declining day, and pouring grey twilight on "dewy pastures, dewy trees."

Mr. Clausen's "Bird Scaring, March," breathes the very life of the fields. The atmosphere of the grey and chilly morn, blurring the forms of trees and flocking birds, and softening the tones of the undulating land, seems to exist in real space around the shivering figure of the shouting bird-scarer wreathed in drifting smoke from a fire of twigs.

Mr. Dollman gives us an excellent painting and a good story in his picture of John Henry and Pat Rogie, who were prosecuted in 1593 for "playing of the Gowff on the links of Leith, every Sabbath, the time of the Sermonses." These two reprobates are depicted in the thick of a surreptitious game at St. Andrews, having prudently given Leith a wide berth on this occasion; but Nemesis has followed them, and her representative, the outraged ecclesiastic, has caught them club-handed. "The Mellow Year is Hastening to its Close" shows Paddington Mill Pond at Abinger, fringed with autumnal trees scattering sere and yellow vestiges of their foliage on the ground and the tranquil surface of the pond.

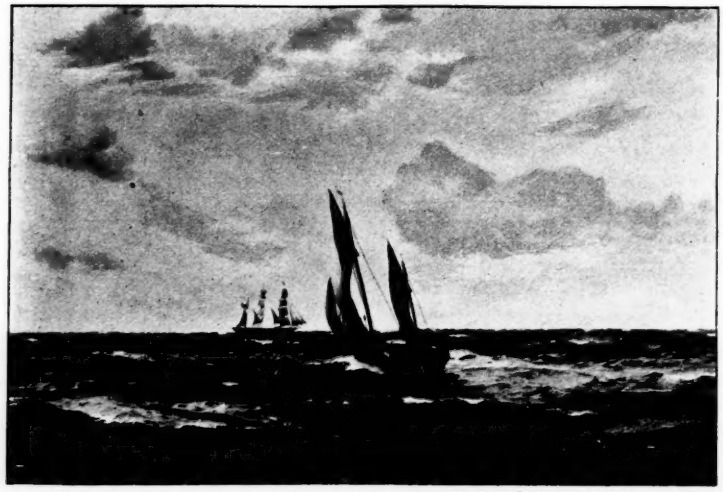
In "Trust Her Not, She is Fooling Thee," a gipsy is inveigling a skittish-looking horse to approach her, but the wary animal foresees caravan duty in the halter which she imperfectly conceals behind her, and weighs in his mind the freedom of the common against the tit-bit which she offers him. In 1897 the Committee bought from the New Gallery Mr. Alfred East's picture, "An Idyll of Spring," a charming ideal landscape, delicately modulated in tone and colour. A nymph near the margin of a lake, amidst "a host of laughing daffodils," a group of swans, and the flushing blossoms of an almond tree, combine in a harmony of soft light and tender colour to suggest the joy of youth in the loveliness of spring. "The Stream, Brock," by Mr. Joseph Cross, a landscape having a local interest, was also purchased in 1897. "Surrey Flowers," by Mr. J. C. Adams; "Priscilla," by Laslett J. Pott; and "The North Sea Crofters," by Mr. F. S. Richardson, were purchased in 1898. The first-named is a sweeping landscape of luxuriant country with a flowery foreground. "Priscilla" illustrates Longfellow's description of the progress of the Puritan bride and bridegroom homeward from their wedding, through the Plymouth pine forest. "The North Sea Crofters" is a breezy coast scene, broad and pleasant in tone and colour. In 1899 the Committee acquired "Signs of Herring," by Mr. Colin Hunter, A.R.A., and "La Côte d'Azur," by Mr. E. A. Waterlow, A.R.A. The former shows a calm sea penetrating an indented mountainous coast, partially lapped in fog; a boat looms through the mist, and over the clear and luminous nearer water seagulls are wheeling in pursuit of fish. Mr. Waterlow's painting is a glorious souvenir of the sunny old town of Antibes situated between Cannes and Nice, and of the blue Mediterranean which lies before it. This delightful transcript, for the scene is almost literally painted, possesses a regretful interest for lovers of the past, since the old town will ere long be modernised almost beyond recognition. Originally founded by the Greeks, who named it Antipolis, it became in an age nearer to our own an eventful spot, fortified by Vauban and thrice bombarded by the English, but its old forts and watch towers are now undergoing the fate of demolition to make way for a modern town. This picture was lent by the Committee, to represent Mr. Waterlow in the Paris Exhibition, where the artist was awarded a silver medal. In the spring of 1900 "A Golden Dream," by Mr. T. C. Gotch, was added. The subject is a young girl, pressing through briars and wild flowers to reach an apple from a tree bearing golden fruit, symbolising her glowing anticipations of the future. It is low in tone and of subdued harmonious colour. The latest addition is "The Ebb," from the Royal Academy of 1900, by Mr. Herbert J. Draper, showing an inlet of sea gleaming with lovely iridescent colour and sheltered by sun-lit cliffs. From the foregoing description it will be seen that the purchased pictures, though as yet few in number, form an instructive and delightful exhibition which one may hopefully regard as the nucleus of a strong



BIRD-SCARING: MARCH.

From the Painting by George Clausen, A.R.A. By Permission of Messrs. Boussod Valadon & Co., Owners of the Copyright.

future gallery. The Art Museum, which has developed concurrently with the sculpture and picture galleries, contains electrotypes of gold and silversmiths' work, armour, etc., reproductions of silver and bronze medals, tempera copies of Lord Leighton's spirit frescoes of the industrial arts, reproductions of Italian wood carving, examples of decorative painting, etc.; but its most important possessions are two models of great artistic and historic interest. One, representing a portion of the Sala delle Nozze in the Appartamento Borgia of the Vatican, is an exact replica of the model at Edinburgh, described in THE MAGAZINE OF ART of April last. The other reproduces, to a scale of two-thirds, parts of the richly and beautifully decorated sides and ceiling of the Camerino de la Peinture in the Paradiso of Isabella d'Este in the Reggia at Mantua, including frescoes by Andrea Mantegna and Lorenzo Costa. Near to these is a cast of a Madonna and Child, by Luca della Robbia, which has been delicately painted by Mr. David McGill in colour somewhat less positive than that often associated with della Robbia work, though delightful in its effect. There are many other objects of interest on which one might dwell, but limits of space forbid one's lingering on them. Attention must, however, be drawn to a charming little original bas-relief in bronze by Randolph Caldecott, representing "A Horse Fair in Brittany," which proves that his art might have ranged far beyond the pages of the story book had a longer life been accorded to him.



HOVE-TO FOR A PILOT.
From the Painting by Thomas Somerscales.

In conclusion, it must be stated that the Committee could not have accomplished so much without the monetary aid afforded them from time to time by the Government; but much as they have appreciated this, they feel still more indebted for the invaluable advice and help always willingly given to them by the heads of the Art Department at South Kensington.

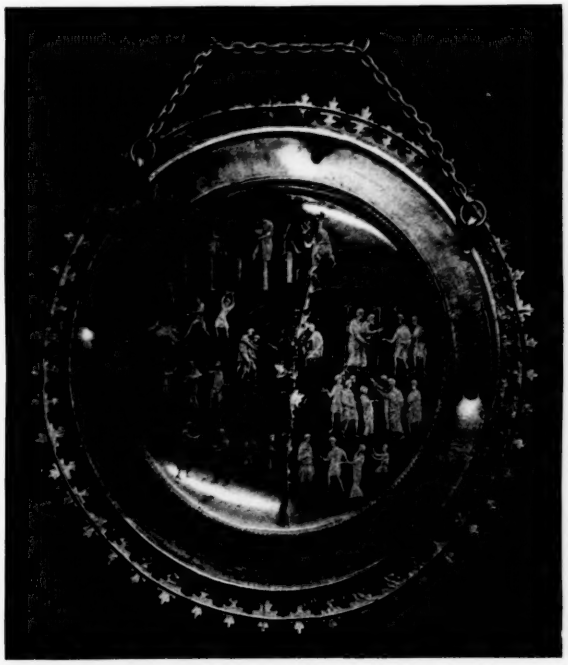


HOMEWARDS.
From the Painting by Arnesby Brown

THE VICISSITUDES OF A ROYAL JEWEL.

By W. H. JAMES WEALE.

STRANGE indeed are the stories connected with some of our national treasures! A visitor wandering in that great storehouse of art the British Museum may sometimes be tempted to let his thoughts stray back to the past, and to dream of the many scenes of which these objects displayed before him have been the silent witnesses — of the men and women long since dead who once possessed the very things upon which he now gazes. Could these but speak, how many a quaint tale might they relate of all that has happened to them in bygone centuries! From amongst them all I will single out an intaglio of rare beauty, cut in rock crystal, to gain possession of which men have wrought strange deeds. This jewel was made either for Lothair (grandson of Charles the Great), King of Italy 822–855, or for Lothair II, King of Lotharingia 855–869. History relates that in the first half of the tenth century it belonged to Heresindis, the wife of a brave and powerful knight named Eilbert, son of Ebroin and brother of Heribert, Count of Vermandois. They lived in the castle of Florennes, to the west of Dinant, between the Sambre and the Meuse. One day Count Eilbert went to the fair at Thierache, and there he saw exposed for sale a horse of immense strength and wonderful beauty, which he thought would be a tower of strength to himself could he by any means become its possessor. On inquiry he ascertained that it belonged to a noble canon of the Church of Our Lady at Rheims, who asked a very high price for the steed. Now Count Eilbert had set his heart on becoming its owner, so he sought the canon, and after much discussion they came to terms. But alas! the count found to his dismay that he had not sufficient money to pay the price, so he bethought him of his wife's jewel. Whether he desired not to grieve his lady or whether he stood somewhat in awe of her temper is not recorded, but anyway he deemed it best to take the jewel without acquainting her of the fact, and he handed it over to the canon as a pledge, arranging to redeem it on a certain day by paying the balance of the sum due for the horse. When this transaction became known to Heresindis she was greatly displeased, for she feared that she might lose her jewel; and, as the event proved, she was right. On the appointed day Count Eilbert went to Rheims, taking with him the money to redeem his pledge; but the canon must have been very loth to part with his newly got treasure, for he cunningly disclaimed all knowledge of the affair — pretended he knew nothing of any horse or any jewel. In vain did Eilbert argue with him; he had at last to return home, very angry and greatly mortified, without the jewel. Naturally he was not going to submit quietly to be robbed in that wily fashion, so he took counsel with his friends, and, summoning his retainers, set out for Rheims, the gates of which he surprised and thus speedily got possession of the town. His men then made search for the canon, who, in great alarm, fled to the cathedral and there contrived to hide himself so well that he could not be found. But Eilbert was not thus to be baulked. He must, indeed, have thought a great deal of this jewel, for he proceeded to set fire to the cathedral, and



THE LOTHAIR CRYSTAL

In the British Museum.

so smoked the canon out of his hiding-place. The plan answered, for the canon came forth, valuing his life even more than the jewel, which was found concealed upon his person. Then Eilbert, having regained possession of it, returned home.

However, the taking of Rheims and the burning of its cathedral was not a matter to be lightly passed over. When King Charles the Simple heard of it he was very wroth, and determined to punish the miscreants for the outrage they had committed by despoiling them of all their possessions. Accordingly he made war on Eilbert and his seven brothers; but, after an obstinate battle, he was himself taken prisoner and confined at Peronne. This happened in 922. The two parties, however, made a treaty by which the king agreed, on condition of being set free, to pardon these troublesome subjects, leaving the family in possession of their various properties, and Eilbert of the original cause of the whole disturbance, namely, the precious jewel.

Some years later both Heribert and Eilbert repented of their misdeeds, and the latter, in atonement for the burning of Rheims Cathedral and various other offences which are enumerated in a twelfth-century chronicle, founded seven monasteries, to one of which—that of St. Peter at Butilles—his wife retired and took the veil, and eventually she died and was buried there. To another of these abbeys—that which he had built at Waulsort, a lovely spot on the right bank of the Meuse, four miles above Dinant—he, in 944, gave the jewel, with strict injunctions to the Scottish monks whom he placed there that they were never to part with it. Eilbert died and was buried at Waulsort in 977.

In the beginning of the eleventh century Godfrey, the fifth abbot, quarrelled with the monks and threatened to give the jewel to the chapter of Rheims; but the matter must have been patched up, for the jewel remained at Waulsort, and was mounted in copper-gilt in the fifteenth century. In 1628 it was described by Arnold Raissius, canon of St. Peter's at Douai; and Galliot, the historian of Namur, mentions it as being still at Waulsort in 1789. Not long afterwards the French Republicans invaded the country and sacked the abbey. Whether they stole the jewel or whether one of the monks contrived to escape with it we know not. Whichever may have been the case, its possessor did not retain it long, but must have dropped it in the river Meuse, from which it was fished out later on—so it is said. A well-known English dealer, Mr. Pratt, of New Bond Street, saw it exposed for sale as glass in the shop window of Mr. Barthelemy, a dealer in curiosities, in the Place du Musée at Brussels. As it was cracked, probably a result of its fall into the river, the bed of which is very stony, Mr. Barthelemy parted with it for the modest sum of ten francs. Mr. Pratt, on his return to London, sold it to Mr. Ralph Bernal for £10; and when his collection was dispersed by Messrs. Christie and Manson in March, 1855, it was sold as the magic crystal of King Lothaire* for £267.

The jewel, called in the chronicle of the abbey a beryl, is really a lenticular piece of rock crystal, four and a half inches in diameter, remarkable as being not only the finest mediæval intaglio known, but also as the only representation of the history of the chaste Susanna in the art of that period. It is true that on a few Gallo-Roman tombs she is sculptured standing between the two elders as a type of the Church persecuted by the Jews and Gentiles, and that in storied Bibles of the thirteenth and following centuries the scene of Daniel proving her innocence occasionally forms the subject of a miniature; yet I have never met with a series of subjects as here portrayed. These are eight in number, comprising in all no less than forty figures.

1. Susanna in the orchard, which is enclosed with trellis-work; she is carrying two flasks by a cord fastened round their necks; the gate of the enclosure is shut. Over her head is her name SANCTA SVSANNA. The two elders arise and run to her; two men-servants, hearing their cries, hasten from the house on the left and pull the branches of the trees aside to see what was the matter. The legends are: SVRREXERVNT SENES, and OCCVRRERVNT SERVI.

2. On the left, the two elders in the house of Joakim—saying before the people: MITTE AD SVSANNAM ("Send to Susanna")

3. Lower down, the two elders, in the midst of the people, lay their hands on Susanna's head and accuse her. The legend is: MISERVNT MANVS.

4. At the foot, Susanna, being led to be put to death by a man with a staff, is met by Daniel, who bids the people separate the two elders. Above the group, the words: CVMQUE DVCERETVR AD MORTEM.

5. Daniel examines one of the elders, and says: INVETERATE DIERVM MALORVM ("O thou that art grown old in evil days").

6. Daniel, having questioned the other elder, says: RECTE MENTITITVS ES ("Well hast thou lied").

7. Three men stoning the elders: FECERVNT QUE EIS SICVT MALE EGERANT ("And they did to them as they had maliciously contrived").

8. In the centre, beneath a vaulted canopy supported by four columns, Daniel seated on the seat of judgment; Susanna standing before him with outstretched arms; two men bowing down before him. This scene is enclosed by a circle, above which is the legend: LOTHARIVS REX FRANC[ORVM F]IERI IVSSIT.

* No. 1295 in the Catalogue.

GEMS OF THE WALLACE COLLECTION.

BEING REPRODUCTIONS OF MANY OF THE MOST ADMIRABLE PICTURES AT HERTFORD HOUSE.—II.

5. A Lady with a Fan. By Velasquez.

It has been said that Velasquez, autocrat and courtier, never painted, except of course as a model, the portrait of any other "middle-class lady" than she who is presented in this masterly canvas. Thoré declared that "no other painting better represents Velasquez and Spain"—alike on account of character, type, presentation, and costume. In particular, the *manto* worn by the lady is curiously characteristic—especially the dainty way in which she seizes it with her left hand to cover or disclose her face and form. Indeed, so coquettishly was the garment worn, so dangerous was it held to be to the masculine heart, and so destructive of the marital sense of security, that it was censured by the royal decree of Philip IV on the paradoxical ground of the "infinite wickedness" it concealed when worn to hide the face. The picture was the subject of the epigram by Don Gabriel Bocangel quoted by Mr. Curtis in his "Velasquez and Murillo:"—

"Llegaste los soberanos
Ojos de Lisi a imitar,
Tal, que pudiste engañar
Nuestros ojos, nuestras manos.
Ofendiste su belleza,
Silvio, a todas desigual
Porque tu la diste igual
Y no la naturaleza."

This sentiment—"this is not, as you pretend, a portrait: it is she herself"—has been used many a time by poets before and since.

It may be mentioned that another portrait of the same lady is in the possession of the Duke of Devonshire, formerly at Chiswick and afterwards at Chatsworth, and has been seen at the British Institution in 1852 and at the Royal Academy in 1876. It belonged to the Earl of Burlington—"Hogarth's Earl." That picture is practically a repetition of the Wallace portrait, save that the lady is gorgeously attired as a *grande dame*, while she retains the emblems of coquettry and religion—the fan and the beads.

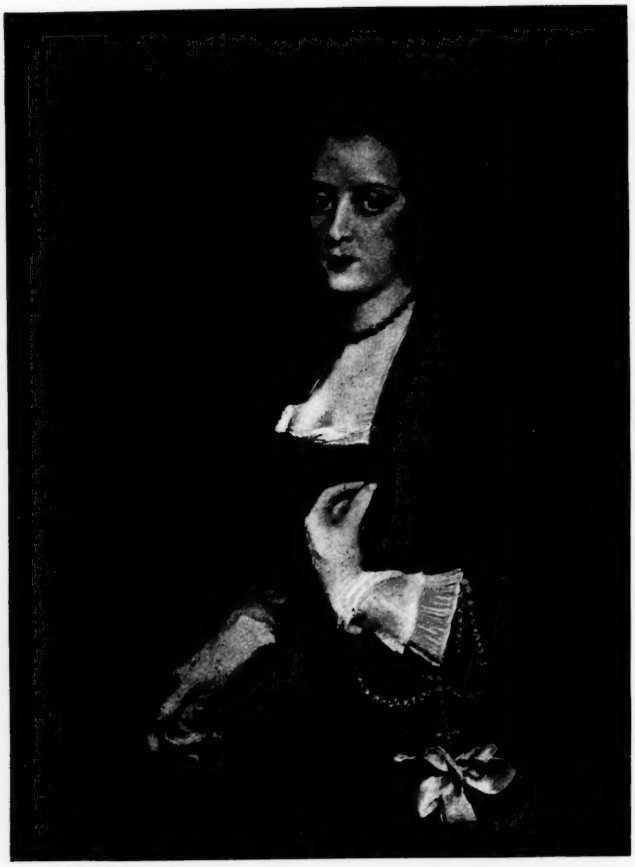
The picture in Hertford House belonged to the Lucien Bonaparte collection, in connection with which it was engraved in outline by Pistrucci in 1812, and thereafter passed, for £31, into the Aguado Gallery. When that collection was dispersed in 1843, Lord Hertford acquired it for £525, probably but a twentieth part of its present value. It was exhibited in the Old Masters at the Royal Academy in 1872, and again in 1888.

6. A Coast Scene. By R. P. Bonington.

This picture (No. 341 in the Official Catalogue) is one of the numerous "Coast Scenes" executed by the young genius during his brief life. Skilful alike in figure subjects, in landscapes, and marines, he practically made his reputation in England, after his return from France and Italy by his pictures of the sea-board. He had already gained a gold medal in the Salon for such a work when Copley Fielding and Constable were similarly honoured, and his first appearance in England was at the British Institution in 1826, when he contributed of two small views on the sea coast. They created at once a sensation; his name, being unknown, was thought to be a pseudonym of one or other of the popular favourites of the day, most probably of Collins. In 1827, he sent to the Royal Academy a "View on the French Coast;" and in the following year another "Coast Scene," together with that "Turk Reposing," which is, we believe, the drawing now in the Wallace collection, numbered 750. Bonington loved to paint land and water—he sketched the Seine and he sketched the coast, of France chiefly, and from the latter he must have painted his most important pictures, for he never stayed long at the seaside. This masterly work is an example of Bonington's fine colour, firm touch, and admirable composition of dignity and originality.

7. Virgin and Child. By Luini.

This picture, which was a gem of the Pourtalès collection, was acquired by Lord Hertford for £3,340. It is a brilliant example of what high finish is and ought to be, free from the defect of niggling or smallness, yet perfectly broad and in complete harmony with the sentiment of the subject. It has hitherto been attributed to Leonardo da Vinci, but Mr. Claude Phillips has altered the attribution—a change which will command the approval of every student of the two masters, not only by reason of the method of painting, but also on account of the similarity of arrangement, types, and details of hands, faces, and accessories, to other pictures unquestionably from his hand. Thus the types of the mother and child are those used also in the "Mother and Child of the Rose-Hedge" at Milan, of "St. Catherine and Angels" in the Hermitage, of "The Holy Family" at Buda-Pesth. In all these cases (among others) the models are the same, while a still further resemblance is to be found in the



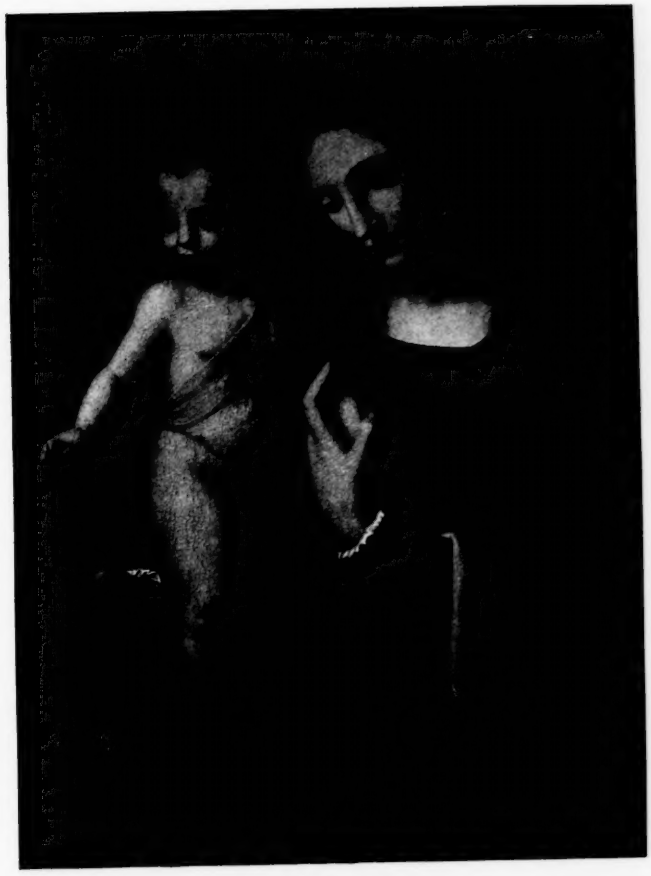
A LADY WITH A FAN.

By Velasquez.



A COAST SCENE.

By R. P. Bonington.



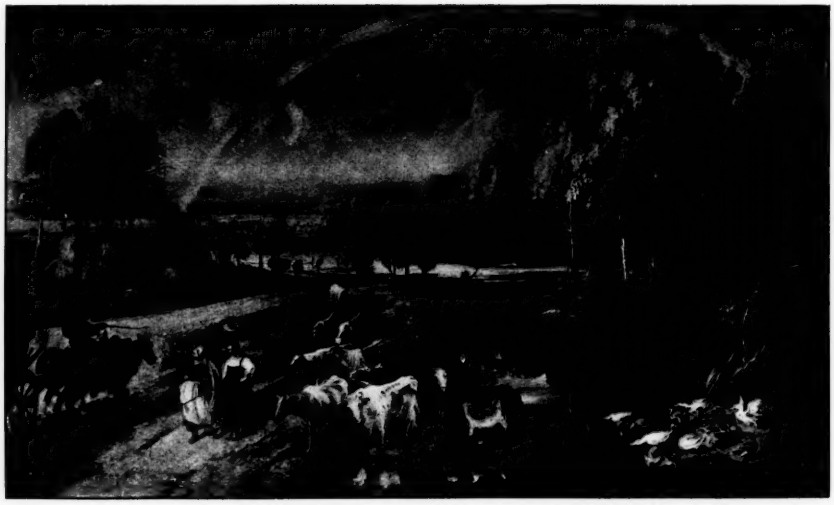
VIRGIN AND CHILD.

By Luini.



LE RENDEZVOUS DE CHASE.

By Watteau.



THE RAINBOW.

By Rubens



AN INTERIOR.

By Pieter de Hooch.

"Madonna and Child" in the Layard collection at Venice (which will some day appear in the National Gallery), wherein the Child is also standing upon a dwarf wall or balustrade; in the "Madonna and Child" at Buda-Pesth, and the picture in the Louvre, in both of which a like arrangement is shown. The Louvre picture, it will be remembered, corresponds with the Layard picture, with the addition of a shadowy portrait of Joseph in the background. All these works, of course, are painted in Luini's second manner, when the artist was under the influence of Leonardo da Vinci, and produced his types, and repeated his sentiment, practically to the point of imitation. It is interesting to observe that the Hertford House picture appears to have been inspired in its arrangement by the picture (or its original) now in the Glasgow Corporation Gallery ascribed to "The School of Bellini"—which canvas is in its turn an echo of the group in the Louvre "by Gentile Bellini and a pupil."

8. Le Rendezvous de Chasse. By Watteau.

The "Rendezvous de Chasse," which must not be confounded with "Le Retour de Chasse" ("The Return from the Chase"—a picture, according to Edmond de Goncourt, of only one-third the size), is one of Watteau's masterpieces of design. The subject of this picture certainly suggests that the title should be "the Return," forasmuch as a cavalier is helping a lady to dismount, game lies upon the ground, and tired dogs are resting. It appears that to the companion picture in the collection, the "Amusements Champêtres," the name might with more justice be applied.

This brilliant work is six feet long. It is rich in colour and full of figures, with a delicious vista of "Cytherean landscape," with a Rubens-like sky seen beyond the arbour-like fringe of forest. The history of its possession is interesting. At one time in the collection of M. Racine de Jonquoy, the picture was sold for less than £40 in 1787, and passed into the Lebrun gallery along with the "Amusements Champêtres" already referred to. M. Lebrun bought them in for £96, explaining that he had paid £400 for them. In 1789 they fetched only £50, when the Emler collection was dispersed, and were absorbed into that wonderful gallery of the Cardinal Fetsch, which, after four successive sales between 1816 and 1840, still contained in 1841 more than 3,300 pictures. In 1845, when the Fetsch collection was brought to the hammer and was contended for by the leading buyers in Europe, these two pictures were acquired for £1,200 by Horsin Déon, who passed them on to the Duc de Morny. Seven years later the Morny collection also passed through the auction room, when "The Rendezvous de Chasse" was put down for £1,000. At the Duke's death, says de Goncourt, the picture was found to be still in his possession, and it was bought by the Marquess of Hertford for £1,240.

Monsieur Bürgeu, who has minutely described the picture, declares that the drawing and colouring of the chestnut horse are the weak points of the picture, yet admits that "the hare is wonderful, and worthy of Chardin or Pyt." The picture was painted for M. de Julienne. It is one of the last pictures executed by Watteau, having been wrought in 1721, the year of his death. It exhibits his wonderful skill in drawing and modelling with the brush charged with fat paint.

9. The Rainbow. By Rubens.

The qualities of vigour, cheeriness, and love of the picturesque which are so remarkable in Rubens, are in no class of subject more striking than in that of landscape. He revelled in the scenery of his own land, and aimed at a realism up to that time little attempted, and less understood and appreciated. He loved to paint the fat and smiling earth in her happiest vein, in sunshine or after the storm, with well-covered trees, rich corn, sheep and cattle in plenty, tended by contented peasantry, all peopling great expanses. The famous "Rainbow Landscape" is, perhaps, the most brilliant and most noble of all his efforts in this direction. It is a splendid and freely-handled work, with its pastoral groups, its fine vista, its rich colour, and its boldly represented rainbow. The storm has passed over, and the sun, shining through the clouds, casts a bow upon the banks of clouds, and lights up the wet green tree-tops, and tinges the standing corn with gold.

It came originally from the Balbi Palace at Genoa, and thence found its way into the Watson Taylor collection. The Earl of Orford acquired it for £2,730 at the dispersal of that gallery in 1823, and when his own collection came to the hammer in 1856, the Marquess of Hertford bought it for £4,550, the National Gallery underbidding up to £3,800. When it became known that Sir Charles Eastlake—at that time the Director at Trafalgar Square—had failed to secure the picture there were lamentations in the land; none ever dreaming that this capital piece would come at last, after two-score years, into the national possession. Meanwhile it had been seen at the Old Masters in 1872.

There is what is often called a smaller replica in the Pinakothek at Munich (No. 761), which came there from the Düsseldorf Gallery; but although the composition is the same, and the main objects in the one all reappear in the other, the effect is far broader in the Wallace picture, by

reason of its greater proportional width: it is, indeed, judged as a parallelogram, about a third wider than that at Munich. It is interesting and instructive to compare the "Rainbow Landscape" with the "Milking Time" at Munich, and the somewhat analogous "Return from the Fields," in the Pitti Palace. Not till then can Rubens' power in this section of his art be fully understood.

There is a picture in the Louvre, commonly called "The Rainbow"—with a replica with variations in the Hermitage—which must not be confounded with the Hertford House landscape. The work in the Louvre came thither from the collection of Louis XIV, but it is totally different in motive, composition, and arrangement from the Wallace and Munich pictures. M. Georges Lafenestre, the keeper of the Louvre Gallery, did not think it worth while to describe it in his catalogue, yet the work is an interesting one, and is well-known by engravings. Of these, one is by Gareau, and the other, with the omission of several sheep and other changes, by Bolswert.

10. Interior. By Pieter de Hooch.

It is only fair that the greater number of Pieter de Hooch's finest works should be found in this country, as it was England which first recognised the genius of the painter and claimed for him a place in the front rank of Dutch masters. De Hooch is probably, after Rembrandt, the greatest painter of light whom the eighteenth century produced, and in all respects a masterly painter. This "Interior" worthily represents his best work, and it is thoroughly typical in subject, arrangement, and manner of treatment. The problem which the painter commonly set himself to solve was the relative intensities of light in retreating, horizontal bands —in *plans*, as the French say; or the simpler, yet still complex, management of the illumination of a room. He would delight in such a subject as this before us, showing first the cool, luminous shade of the room; then the much stronger light of the courtyard; beyond, a much darker passage, farther still the brilliant daylight of the open, tree-planted street; and farthest of all the sombre recesses of the opposite house. All this is shown with absolute certainty of effect, with invariable firmness of touch, elaborately executed with sureness of a successful result. These pictures are as near perfection as such things can be. The artist might prefer outdoor effects, as in Nos. 794 and 835 at the National Gallery, but the mastery of light and of the arrangement of the figures is always brilliantly triumphant. In another respect, Pieter de Hooch is equally remarkable—whether he choose the servants' back yard with its brick flooring, or a drawing-room tiled in black and white squares —he never fails to make us feel that the picture was painted by a gentleman. The "Interior" before us is primarily a problem of light, with all its powerful contrasts and infinitely delicate gradations; but it is also a picture of peaceful Dutch life, convincing as to its truth of homely sentiment. It was bought at the Baron von Brienen sale for the Hertford House collection for £2,000.

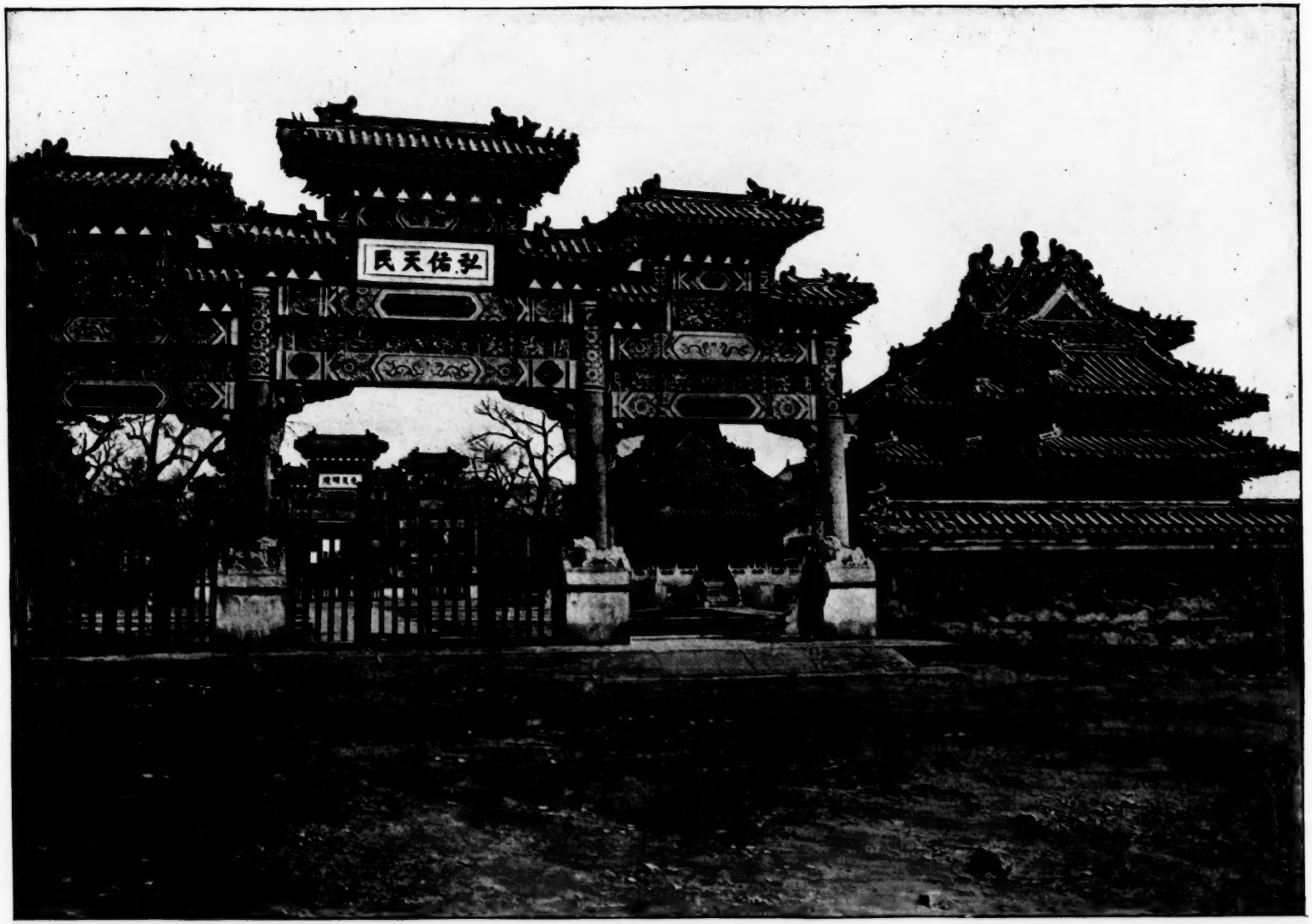
M. H. S.

CHINESE ARCHITECTURE.

By the Rev. W. Hopkyn Rees, Missionary.

THERE is in China a god of architecture, who is worshipped when a new house is about to be built. Either this god is ignorant of the simplest fundamentals of architecture, or his devotees are too self-confident to seek his favour, for he is ignored by all men who plan houses, and only worshipped when the building is to be erected, so that his benign influence may protect the builders from accident and enrich the owners of the new building with wealth, sons, and long life.

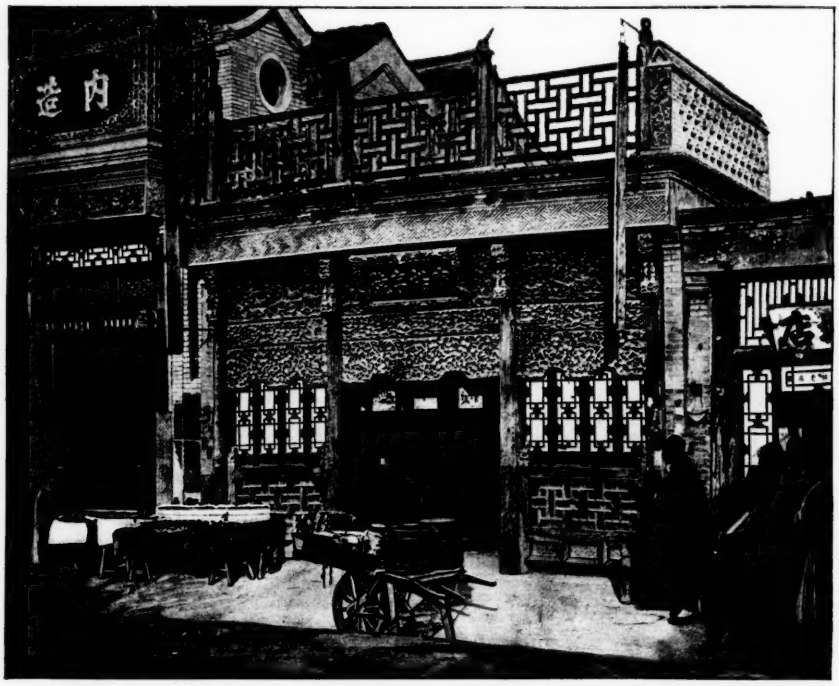
There is no Society of Architects to safeguard the interests of the architects, as there are no professional architects to necessitate the formation of such a society. Each man settles his own plan with the builder, and that is nearly always a *verbal*, not a *drawn*, plan; but there is little cause for dispute, as the man is pretty sure to build in the same fashion as his ancestors have done for centuries, or, if he be richer than his forbears, he is likely to imitate a neighbour's plan. A lack of originality and of conception characterises all their buildings, palace and hovel, temple and house, having much the same type, and nearly all of the same height, dome, cupola, spire, and turret, being seldom seen. In lighter erections, such as pavilions, summer houses, and garden rests, they exhibit some degree of taste which is lacking in other buildings, but in keeping with the national fondness for tinsel and gilding. There are comparatively few buildings which have any architectural beauty or artistic design, and the whole country has few great buildings, monuments, or



ARCHWAY IN FRONT OF THE NORTH ENTRANCE TO THE FORBIDDEN PALACE NEAR COAL HILL, PEKING.

relics of peculiar interest. In this, as in other matters, the Chinese lack initiative; but they are great imitators. The finest house in the Tientsin foreign settlement was owned by a Chinaman, but it was built on European models.

Someone has described Chinese architecture as consisting essentially of two sticks placed upright, with a third laid across them at the top. No doubt the fact that Chinese cities have an appearance of monotonous uniformity—houses in the same city being almost identically alike, and one city representing all other cities—is due to the national reluctance to erect very lofty buildings, and to their lack of originality. To those who have seen the grand, massive buildings of India, with all their wealth of architectural beauty and original design, those in China seem plain and inartistic, with little to gratify the æsthetic taste.



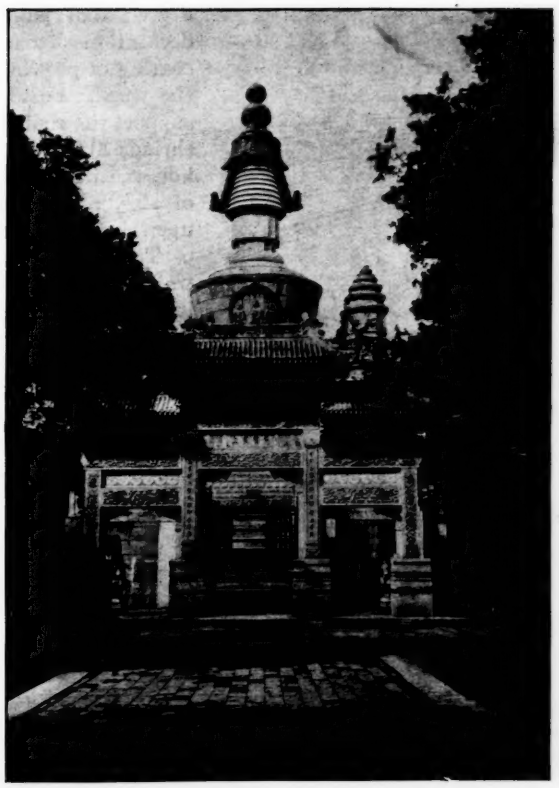
A STREET IN PEKING.

The Houses.—The Chinese do not say that their houses have so many rooms, but so many divisions—*chien*—which may be conveniently covered by timber of the same length. In North China most of the houses have no ceilings, and the roof may be seen from within. They are generally of one storey, without cellar or attic, and they must be lower than adjacent temples, and possess no ornaments used in the temples. The roofs are of burnt tiles, or lime over a layer of mud and straw mixed, or of earth covering a layer of millet stalks. The grass which often grows on the latter is a source of much harm, as its periodic removal endangers the firmness of the roof. The natives lay the tiles in mud, and begin the tiling at the ridge, and finish as they come down to the eaves. The framework of wood under the eaves, in the better class of houses, is tastefully decorated in green, gold, and blue. Flat roofs may also be seen, and on these the farmers keep their corn and maize. The walls are constructed of kiln-made bricks, which cost 10s. a thousand, or of sun-dried bricks, which cost about 2s. 6d. a thousand. The latter, after setting, make firm walls unless exposed to rain and wind and sun, so, to guard against these evil effects, the walls on the outside are plastered over with a double coating of chaff and mud or mud and lime, and this process has to be repeated annually. The doors have two leaves, having a pin above and another below to serve as hinges. Door-sills are movable, with holes in the centre to admit cats and dogs. These doors can never be made to close tightly, so there is plenty of fresh air. The windows are made of wooden gratings, fixed in the wall to prevent their being stolen, and are covered with oiled paper.

The beds are of adobe, and the quilts of all the occupants are piled upon them, whilst the cooking is done in a large iron pot near the bed,

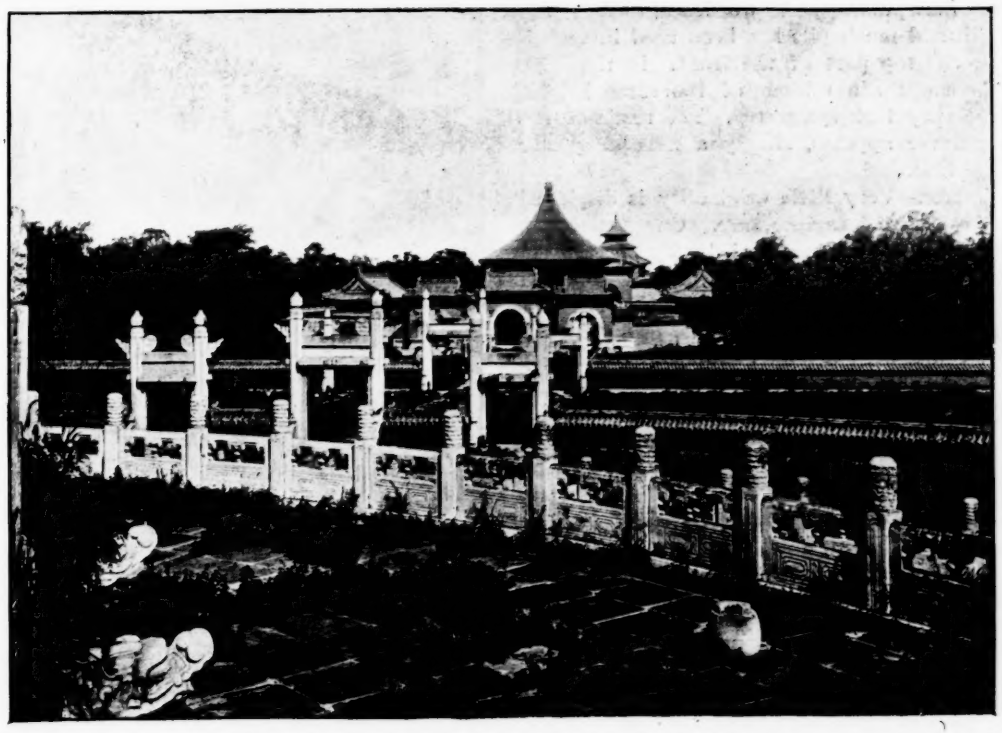
so as to allow the heat to curl up the flues *under* the bed. The only chimney is a small hole at the corner of the roof to allow an exit for the smoke; but the rooms are suffocatingly stuffy, and the whole house is festooned with black webs, and the ceiling has a thick coating of creosote, all of which are allowed to remain with no effort to remove the obnoxious things except at the Chinese new year, when a brushing, not by any means thorough, takes place.

Shops.—Shops in inland towns are only slightly better constructed than the ordinary houses,

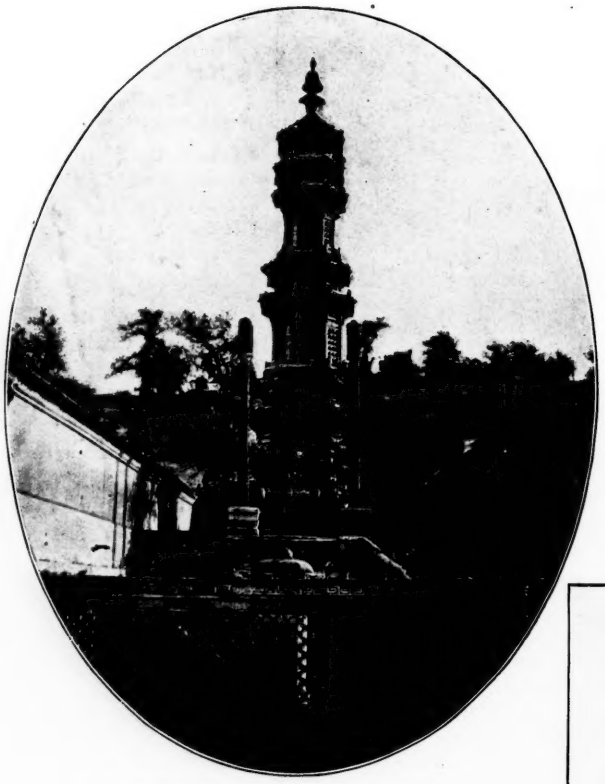


TEMPLE NEAR PEKING, BUILT IN MEMORY OF A MONGUL

except that their whole front is made up of movable boards—which are taken off in the morning and replaced again at dusk. But in the large cities and treaty ports there may be found large shops, owned by men of wealth, and every kind of foreign merchandise is exposed for sale. The front is open, either wholly or in part, and most of the goods are at the back of the counter. That in the picture is in the main street of Peking, and is a good specimen of the shops in North China. Much time and money have been spent in the outward adornment,



THE ALTAR OF HEAVEN WHERE THE EMPEROR WORSHIPS



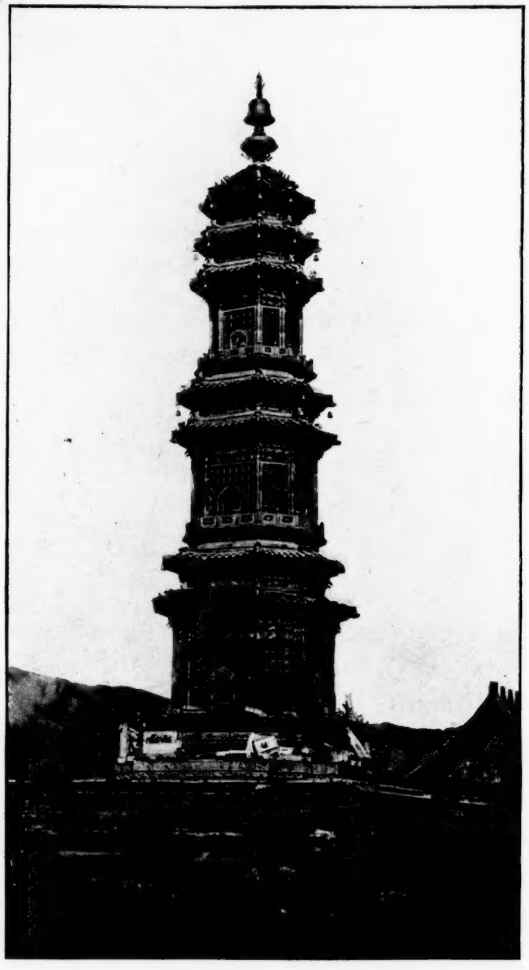
JADE CLOUD TEMPLE, NEAR PEKING.

where the pillars and wooden gratings are painted, and much gilt has been used in embellishing the top part of the front. In the same streets shops are seldom of the same height, so that they lack symmetry. The name of the owner never appears, simply a *nom de plume* for the firm.

Temples.—Very little originality is displayed in this kind of architecture. One type runs through all gradations, varied only by the necessity of the situation or exigencies of space. Generally a gateway, with huge idols of frightful mien, to frighten evil spirits, opens into a paved court, with a long building of one storey resting on massive pillars of wood in front, and lower buildings extending like wings — called "ears" by the natives — on either side. This quadrangle is followed by another exactly similar, and that again by a third, the series often extending to five, or seven, or nine. Of the transverse halls, the loftiest is set apart for the various leading deities, and the smaller halls for lesser lights in the pantheon. The most magnificent have a drum tower and a bell tower, and sometimes a pagoda also.

The pillars in the temple are often of immense size, but are unadorned except it be with gilt lettering, though the shaft may be carved and painted, and the colouring decoration often executed upon a thick coating of *papier mâché* laid on to protect the wood. Posts are always essential to support the roof and the verandah. Small shrines are built upon the roofs of the houses, suitable for sparrows' nests in point of size, and more pretentious structures upon river banks to placate the river dragon.

The Yellow Temple, outside the north wall of Peking, deserves special mention, as it contains a dagoba-shaped marble cenotaph, erected to the memory of a high lama or priest, next in rank to the chief priest of Thibet. He died of smallpox when on a special mission to the Emperor, and his body was taken back to his ancestral home, but his clothes were buried under this beautiful white marble monument. On its



THE PAGODA IN THE SUMMER PALACE.

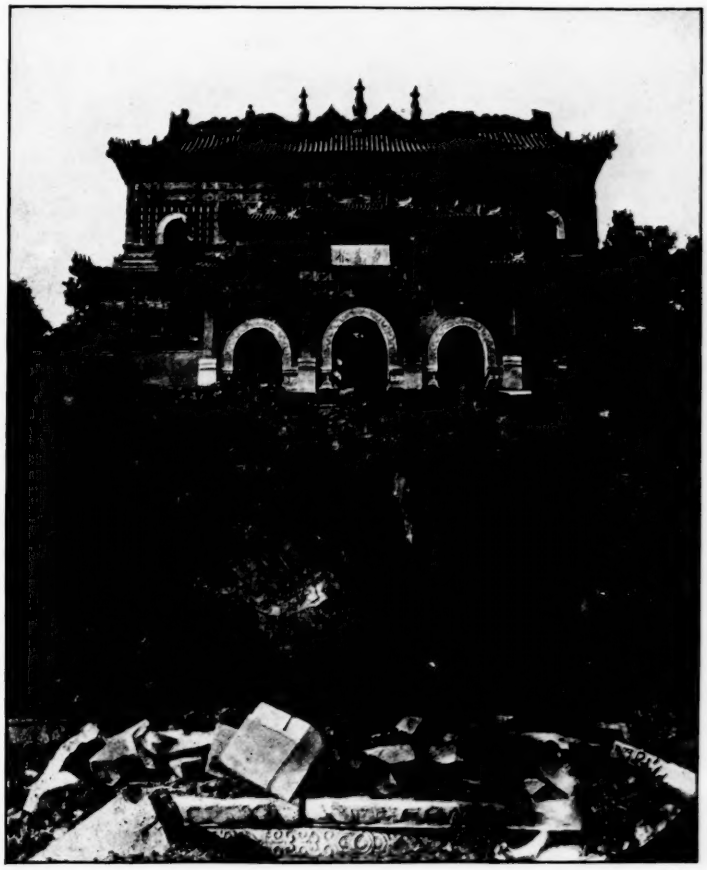
eight sides are engraved supposed scenes from the lama's life—his birth, entry to the priesthood, conflicts with spiritual foes, instructions given to his disciples, his sickness and death. The base is belted with tableaux in low relief, representing a lion rubbing his eyes with his paws, as the tears fall for grief at the lama's death, and other animals similarly affected. Undoubtedly, this is one of the finest and most elaborate specimens of design and workmanship to be found in China, and is one of the few buildings which have architectural beauty.

Archways and Pavilions.—Archways, consisting of a broad gateway—without a gate—and sometimes flanked with two smaller ones, are scattered in great numbers over the country. They are built in honour of distinguished persons, or by officials to commemorate the virtues of their parents, or in memory of women who have been noted for filial conduct, and widows who have refused a second marriage and remained chaste. Some are of wood, others of stone. Many are elaborately ornamented with carved work and inscriptions, and have a narrow covering of tiles over the top. They are placed in conspicuous places, in the outskirts of a town, or at the cross-roads inside a village or city, or in front of temples. One in Peking is of stone overlaid with square tiles of many hues. The arrangement of the colours, the carving in the marble, and the fine proportions of the structure, render it one of the most artistic objects in the capital.

Pavilions are prominent features of Chinese architecture, and their ornamentation calls forth the best talent. There is a charming specimen in the Summer Palace, near Peking. It is of pure copper, and is fourteen feet square, and twenty feet high. In the Peking Hall of Classics another specimen may be seen. It is a lofty building, perfectly square, with a roof whose bright yellow tiles and gilded ball at the apex produce a brilliant effect when smitten by the Eastern sun.

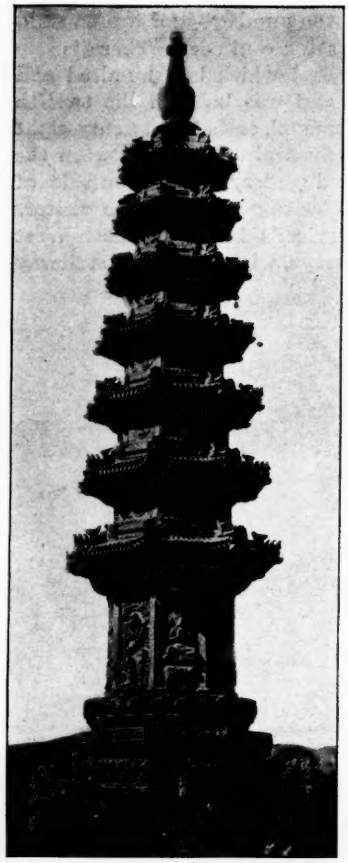
Pagodas.—Pagodas are peculiar to China. There must be at least two thousand of them in the empire. They vary from five to thirteen storeys—never an even number—and are so solid as to remain intact for centuries. There is one not far from Shanghai which is a hundred and seventy feet high, and was built in the twelfth century. It is octagonal, each face twenty-eight feet wide, and has a spiral stairway between the walls, and a covered gallery on the outside of each storey affords resting-places to the visitor.

One near the writer's home in South-West Chihli has nine storeys, with a winding stairway of two hundred steps conducting to the top, which is a hundred and fifty feet from the ground. The basement is of granite, and the rest of glazed brick beautifully joined and cemented.



PART OF THE SUMMER PALACE

The White Pagoda in Peking was built A.D. 1100, and has a great copper umbrella on the top. The walls are covered with jasper, and the projecting parts of the roof with ornaments of exquisite workmanship. It contains twenty relics of Buddha, 2,000 miniature clay pagodas and 108 small pillars on which lamps are hung.



PAGODA WITH CARVED BASE.

The Temple and Altar of Heaven form the most elaborate and interesting religious buildings in China, and the semi-annual service held there by the Emperor is most solemn and imposing. They are in a park-like enclosure, surrounded by three walls, the innermost being three miles in circumference. Here may be witnessed the most ancient ritual now observed on the face of the earth. Acres of polished marble rising from all sides by flights of steps, culminate in a circular terrace, whose roof is the vault of heaven. The marble top of the altar forms the floor of the temple, which rises to the height of 99 feet. This is a circular building with a spacious dome—having a gilded ball—made by a triple roof of azure tiles and ornamented with rich carving and paintings. The windows are round, and are shaded by curtains of blue glass rods strung together, the light of the sun within becoming ethereal blue. The altar is a pyramid of white marble, 27 feet high, consisting of three terraces 210, 150, and 90 feet in diameter, with beautifully carved white marble balustrades, and four flights of stairs, each 27 feet high. The top is paved with marble stones placed in concentric circles, the inner circle of nine stones inclosing a round central stone, upon which the Emperor stands; around this runs each succeeding layer, consisting of a successive multiple of nine, until the square of nine is reached in the outermost row of 81 slabs.

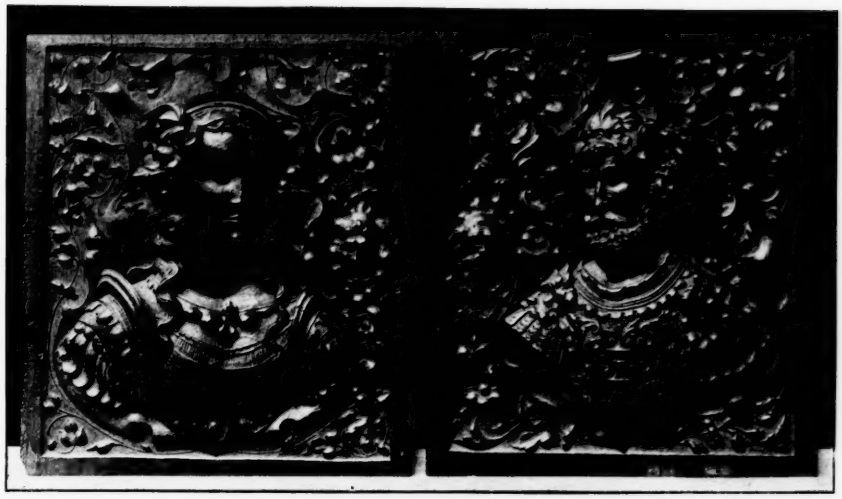
There are five marble stands for the incense urns, the candlesticks, and the flower vases. Near the altar is a furnace of green tiles, nine feet high, ascended by flights of steps on the outside, so that a whole ox or sheep may be let down upon the bars of iron and wood within.

"The Emperor alone can perform religious rites here. He stands in his own dignity and glory and that of his ancestors, and represents the millions of his subjects, presides as a minister of religion, gives expression to the loftiest ideas of worship that have been the inheritance of his nation for several millenniums, and, as the parent of his people, offers up prayers and a burnt offering, that the smoke may ascend to Heaven in a cloud of incense. This mountain top still stands above the waves of corruption, and on this primeval altar there still rests a faint ray of the primeval faith."

I have more than once tried to open its portals with silver keys, but they often failed to secure an entrance, as the keys were too small, the bribe was insufficient! I have scaled its walls, and bruised myself by jumping and climbing, but having once seen this historic spot its impress is indelibly written on my mind.



BASE OF THE PAGODA: DETAIL



CARVED PANELS
In the Victoria and Albert Museum.

OUR NATIONAL MUSEUMS AND GALLERIES: RECENT ACQUISITIONS.

VICTORIA AND ALBERT MUSEUM, SOUTH KENSINGTON: THE VAUGHAN BEQUEST.

THIS museum has benefited to a very considerable extent by the will of the late Mr. Henry Vaughan, the well-known collector of works of art, whose knowledge and experience were held in the highest esteem by all who knew him. For many years he had lived at Cumberland Terrace, Regent's Park, and had gradually gathered round him a collection of pictures and works of art, chosen with excellent judgment.

This collection has been bequeathed for the most part to various public institutions, and this museum has now received its share. One of the most important and beautiful items is a white marble bas-relief of a lady's head and bust—no



BAS-RELIEF IN MARBLE.
In the Victoria and Albert Museum.



CARVED WALNUT MIRROR FRAME, WITH STEEL MIRROR AND SHUTTER.
In the Victoria and Albert Museum.



CARVED PANELS. FROM A CREDENCE OF THE PERIOD OF FRANÇOIS I
In the Victoria and Albert Museum.

doubt a portrait—probably carved in Florence towards the close of the fifteenth century. Mr. Vaughan ascribed this relief to the hand of Donatello, but it will be readily conceded on examination that this attribution cannot be maintained. This relief stood for many years in Mr. Vaughan's dining-room, and was exhibited at the Royal Academy in 1888.* Another very important specimen is a frame of walnut carved in the most skilful and delicate manner with scrolls, cupids and birds. This very fine work of art is attributed to the Barili, uncle and nephew, who worked at Siena and Rome in the early years of the sixteenth century. There is also a carved walnut mirror frame of the sixteenth century with its steel mirror and shutter. Included in the bequest was quite a considerable number of carved wood panels of various periods, and of the greatest use to this museum. The most notable amongst them is a set of twelve carved in a very spirited manner in high and low relief, with cartouches containing the heads of warriors and ladies; above and below is floral ornament. These panels are French work, and come from a credence of the period of François I. There are also three Flemish panels of oak with carving in high relief, in style of the work on the door of the Council-chamber in the Hôtel-de-Ville at Oudenarde.* The remaining panels, nine in number, were carved at the latter half of the eighteenth century, during the reign of Louis XVI.

During his lifetime Mr. Vaughan showed his great interest in the Museum by giving those beautiful stained and painted glass windows which came from the Sainte Chapelle, Paris, and which now are amongst the most precious treasures of the collections at South Kensington. By his will he has now added to the stained and painted glass a large collection of panels, dating chiefly from the fifteenth and sixteenth centuries, some of them of great beauty.

For many years two large studies in oil by J. Constable, R.A., have hung in one of the Sheepshanks rooms, labelled as "being lent for exhibition." They were lent by Mr. Vaughan, and are now bequeathed. One is a study for the finished picture of the "Hay

* No. 36 in the catalogue of the winter exhibition, 1888.

* A cast of the door is in this Museum.



CARVED PANELS. FRENCH, EIGHTEENTH CENTURY
In the Victoria and Albert Museum.



SKETCH FOR "THE JUMPING HORSE."

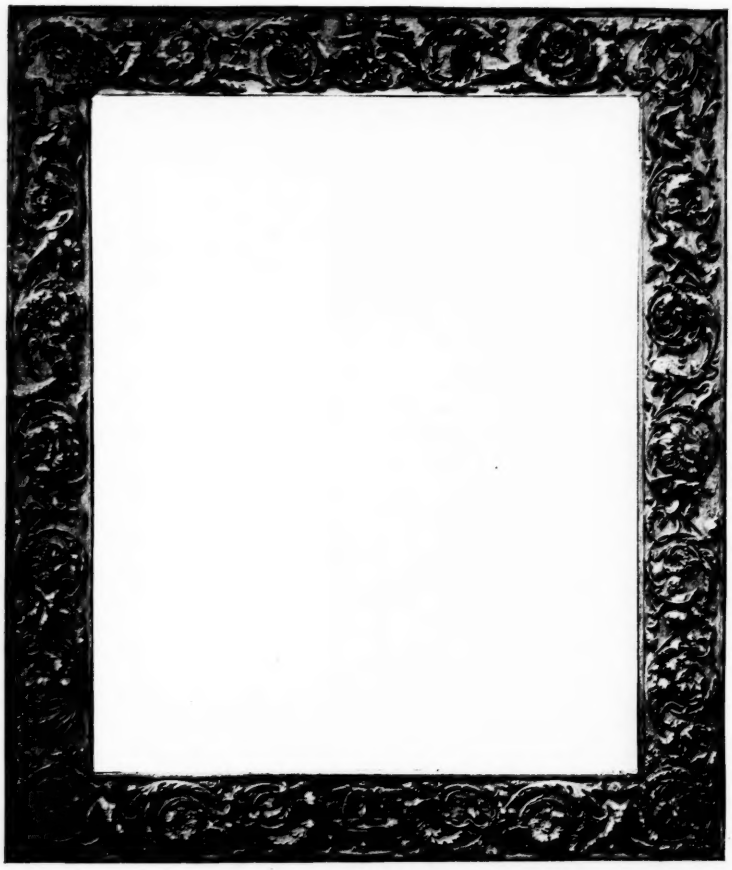
By John Constable, R.A. Recently acquired by the Victoria and Albert Museum.



STUDY FOR "THE HAY WAIN."

By John Constable, R.A. Recently acquired by the Victoria and Albert Museum.

Wain" which he presented some years ago to the National Gallery, and the other is generally known as the study for the "Jumping Horse." Two beautiful finished drawings by J. M. W. Turner, R.A., have also been included in this bequest, namely, "A Bridge over the Usk" and "Babylon." Both are in a beautiful state of preservation, and almost as fresh as the day they were painted.



CARVED WALNUT FRAME. (ATTRIBUTED TO THE BARILI.)
In the Victoria and Albert Museum.

THE PRINT ROOM, BRITISH MUSEUM.

IT seems difficult to realise that until the last few weeks the late Sir John Millais was totally unrepresented in the Print Room of the British Museum, so far as drawings are concerned, yet such is unquestionably the case. This serious *lacuna* has now been filled with a drawing in pen-and-ink and colour, of great charm and beauty. "The Pearl of Great Price," which is the sixth in the series of "Parables of our Lord and Saviour," engraved by Dalziel and published by Routledge in 1864, a work of considerable rarity, and one of the choicest of its kind issued at the time. But beautiful as are the engravings in this little book, they fall far short of the exquisite grace of the original drawings, as a mere cursory comparison will demonstrate. So far back as 1871 this beautiful drawing was in the possession of the late Mr. H. Virtue Tebbs, and it was reproduced by photography for the *Portfolio* of that year, to accompany an article on Millais by Mr. Sidney Colvin. It was twice exhibited whilst in Mr. Tebb's possession, first at the Campden House Loan Exhibition in 1896, and secondly at the Millais Exhibition at Burlington House in 1898. At Mr. Tebb's sale last season (March 10, 1900) it was lot 25, and was purchased by Messrs. Agnew for 51 guineas, and from their possession it passed into the keeping of Mr. Sidney Colvin at the British Museum. It measures $5\frac{3}{4}$ in. by $4\frac{1}{4}$ in. It would be interesting to compare the price which Sir John Millais received per drawing for the illustrations in the book of "Parables" with that received for the single example which has now become the property of the British Museum. It is to be hoped that in time the others of the series—there are nineteen in all—of the "Parables" may join that of the "Pearl of Great Price" at the Museum: the earliest of them, it may be mentioned, is dated August 1857, and the last, October 1863. These drawings may be taken as Millais' triumph as an illustrator of books, and each is of the highest dramatic quality and artistic finish.

Many other items of great and varied interest have been added to the Print Room of the British Museum within the last few months. Several have been presented by Miss Kate Radford, notably a lovely drawing by Francesco Primaticcio, of Charity seated surrounded by numerous children; and several others by the same artist, particularly one representing the Feast of the Gods, and another of Apollo and the Muses, both of which were apparently



THE PEARL OF GREAT PRICE. From the Drawing by Sir John E. Millais, P.R.A., in the British Museum.

designed for the decorations at Fontainebleau, which have now lost so much of their primitive character. Another drawing from the same source is a vigorous black chalk study, by Michael Angelo, for the figure of the Virgin in the Annunciation painted by Marcello Venusti, from the Buonarotti, Wicar, and Sir Thomas Lawrence collections, and is itself a very welcome addition to the British Museum. Two other gifts of Miss Radford may specially be mentioned—a drawing of the school of Raphael, of David and Bathsheba, a curious and archaic idea of Bathsheba performing her morning toilet on the balcony of her house, with crowds of soldiers passing along in the streets just below, with David in an upper storey of the opposite house; and a drawing in red pencil of the Last Supper.

Two other recent acquisitions are respectively by Rembrandt and Hans Holbein the elder. That of the former is a sketch, in bistre and wash, of a young man asleep in a chair, a "blottesque" sketch of considerable vigour. The Holbein is a silver point sketch ($5\frac{3}{4}$ in. by 7 in.) of the head of a man, with a sarcastic or cunning look in his face, a fine effect of a few rapid but carefully drawn lines. Cima de Conegliano is represented by a landscape in pen and bistre, with a sketch in the back of the street; while a most interesting and important addition in connection with Finiguerra has to be chronicled, in the shape of four leaves, each with two sketches, which were missing from the volume in Mr. Ruskin's collection, and which are, consequently, not included in Mr. Sidney Colvin's recent volume of reproductions.

Important additions have also just been made in connection with two English artists. Nine large and elaborate water-colour drawings of the late Mr. William Simpson, the well-known and highly esteemed war-artist of the *Illustrated London News*, have been acquired from Mrs. Simpson, the artist's widow. The Trustees have also purchased from Mr. R. G. Allanson Winn twenty-four drawings out of a set of about fifty or sixty which J. R. Cozens made on his first tour in Switzerland with J. Payne Knight in 1776. A few years ago some of the drawings in this series were sold at Sotheby's at a few shillings each, but it is more than likely that these drawings would now realise as many pounds as they cost shillings. Those which are now in the British Museum were originally in Payne Knight's sale, and include several of much charm and beauty. Perhaps one of the best is that of Fluellen, Lake of Lucerne, a very pretty composition, more striking, perhaps, as an ideal picture than as a faithful transcript of nature. The view between Martigny and Bex, that of the Lake of Thun near Spiez, of Mont Blanc, are among the most notable in this interesting assemblage. Many of the drawings are, unfortunately, somewhat marred by having remained folded up for very many years.

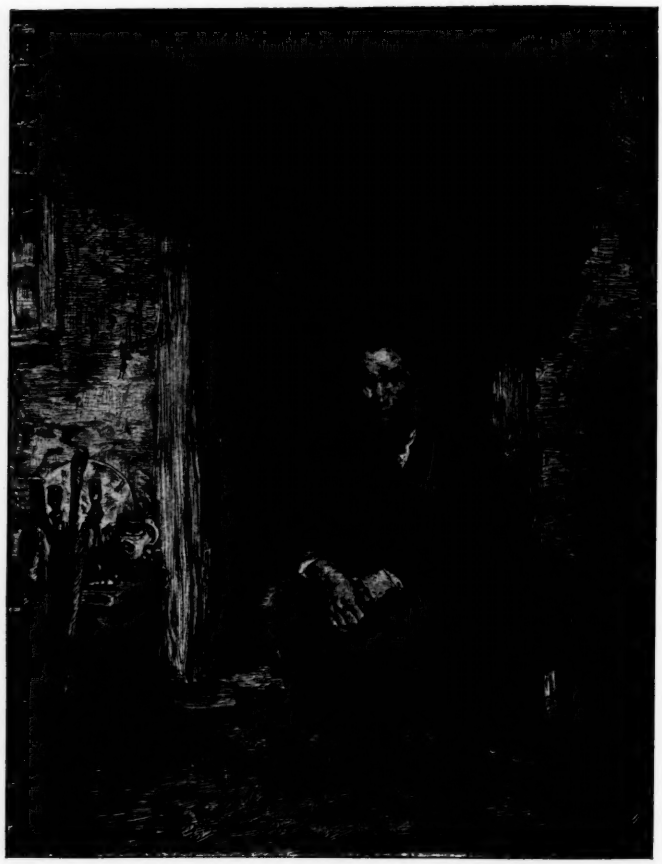
THE *GRANDS PRIX* FOR PAINTING AT THE PARIS EXHIBITION.—II.

By HENRI FRANTZ.

A STRIKING difference between the foreign sections in the Exhibition of 1889 and those of the 1900 Exhibition has been very accurately set forth by M. Léonce Bénédite. In the former year foreign Governments withheld all official support of the exhibition, and the artists who chose to contribute their works arranged to do so independently of State encouragement. This year, on the contrary, works were received by official commissioners, and in consequence a considerable number of independent artists have been deterred from sending, as may be proved by various instances. This is certainly much to be regretted. At the same time I cannot altogether agree with my distinguished brother of the pen, M. Bénédite; his remark applies only to certain sections—the German, and more especially the Spanish. In other nations the display is a little different, a little more academical, and that is all; nor has this hindered many juries of broader views from allowing a good show to be made not only by the recognised seniors, but by the younger artists still struggling to make their mark. Thus, in the English section we find Byam Shaw and Brangwyn side by side with Alma-Tadema or Orchardson; and in the Dutch room de Feure next to Maris or Israels.

Germany has made a conspicuous effort for the Exhibition, not merely in the retrospective building (Rue des Nations), where may be seen pictures by Watteau, Lancret, and Pater, with the finest furniture of the great Frederick's time, but also in the section of modern painting, where pictures are displayed amid German surroundings of hangings, carpets, friezes, and marble columns, with two smaller rooms where the light is arranged for the display of some especially choice works. Here may be seen most of the portraits by M. Franz von Lenbach, the most esteemed and famous artist of his country.

In a school so variously characterised, either by the modern styles, as in the case of M. Franz Liebermann, who is not represented, or by old traditions, the organisers of the German section have given a preference to the followers of the classic painters, of whom M. von Lenbach is the chief. A faithful regard for rule and tradition is one of the marked characteristics of the German mind—a spirit which almost always achieves the best results by study and learning rather than by any spontaneous impetus. Thus does von Lenbach represent his nationality, as well in his merits as in his defects. In his strong colouring and preference for a rich and sober key, heightened occasionally by a luminous high light, Lenbach is a student and imitator of Rembrandt. Long and patient research seems to have enabled him to master the technique of the great Dutchman; and his laboured and elaborate brushwork, burnt in as it were, really gives the effect of an old picture. For instance, such a work as his portrait of Mommsen the historian, with his keen and living eyes in a face of withered parchment, and that of Nansen the explorer in such a bold pose, are deserving of all respect and admiration. These are portraits of a classic and austere stamp, reminding us of some by Sir George Reid and Mr. G. F. Watts.



BRIC-À-BRAC SELLER.
By Josef Israels.

But, while English portrait painters are no less brilliantly distinguished for grace, von Lenbach, a thorough German, is in his female portraits very often devoid of the touches of elegance and airy grace which we are justified in seeking. Sometimes, indeed, if we were not always delighted by his noble handling, we should be forced to regret that he does not make his sitters look like ladies, and to acknowledge a certain vulgarity in his arrangements of drapery and the colours he selects for dresses—as in his portrait of a child in red. We have only to call to mind some really great painters of women, the French and English portrait painters of the last century—Romney, Gainsborough, Chardin, or Nattier—to feel the difference between their living grace and von Lenbach's laboured care.

We might expect to find great affinities of character and feeling between two nations of the same race and language, such as Germany and Austria. At any rate, a great many of the Dusseldorf and Munich painters exhibit at Vienna, and the Austrians reciprocate. But nothing can be more dissimilar than the work of the two nations. As I have demonstrated by that of von Lenbach, the greatest of modern German painters—and I may also mention that of Fritz von Uhde—art in Germany at the present day, at least as it is represented in the Exhibition, is essentially a matter of teaching and tradition. The Austrian school, on the other hand, with its leader, Gustav Klimt, shows a tentative craving for fresh paths, a desire to create a new phase of art, and for this reason exhibits its works in a special gallery dedicated to the Secessionist party of Vienna. Herr Klimt, who fills the chief place with a ceiling painted for the Great Hall of the Vienna University, has some affinities with M. Besnard, and like him seeks the bolder effects of light and



DÉSESPÉRÉ.

By Alexandre Struys.

shade. His forms are somewhat too slender, and the composition too much involved. We stand in front of a vast canvas, skilfully lighted, in which sprawls a huge figure with a sphinx-like expression, and other beings of every age symbolise the endless chain of life. The title of this work is "Philosophy," and we at once recognise the rather extravagant taste for allegory which characterises several Austrian artists.

As is too often the case with nations possessing a glorious past, the Italian section must not be visited with any memories in mind of the serene dignity which is stamped on the works of the old masters, and testifies to a period when Italy's sun illumined the world. History teaches us that the most splendid civilisation of each country is eclipsed in its turn, if only for a time; and this time for Italy has lasted from the end of the seventeenth century to the present day. The same remark is applicable to other nations which have had their day of glory, as Greece and Spain; only an exceptional work here and there can attract us. In these sections we give up all hope of admiring anything as a whole. Effort is frittered; the national life finds no expression in art; we find here nothing but the presentment of a manner which is fast becoming common property, and is the outcome of a cosmopolitan age created by modern science and industry. Such countries as Italy, Spain, and Portugal are exhausted, it would seem; they waste themselves on pictures of incident and genre, neglecting too often all sense of the picturesque and of local colour, and indifferent to the character of the country or any distinctive traits of the race.

To return to Italy, M. Boldini, who has taken the *Grand Prix*, is an essentially cosmopolitan painter, full of accomplishment. He exhibits portraits very skilfully wrought, angular in drawing, and touched with brushwork in zig-zag, like the attitude of his sitters. Here are Madame Schneider, tall and angular; Mr. Whistler, his sinewy wrist raised to his head; M. de Montesquiou, leaning back and gazing at his cane—extremely clever works, but so mannered in pose that they make us feel quite uncomfortable. These, beyond doubt, are the works of a decadent age. In these figures, the offspring of a degenerate type, M. Boldini has seen nothing but the decadent aspect. The fault, I shall be told, is, especially with the women he has painted, the product of a nervous and unhealthy period. But, in fact, M. Boldini has emphasised and exaggerated this defect to such a degree that his women are inorganic and impossible creatures.

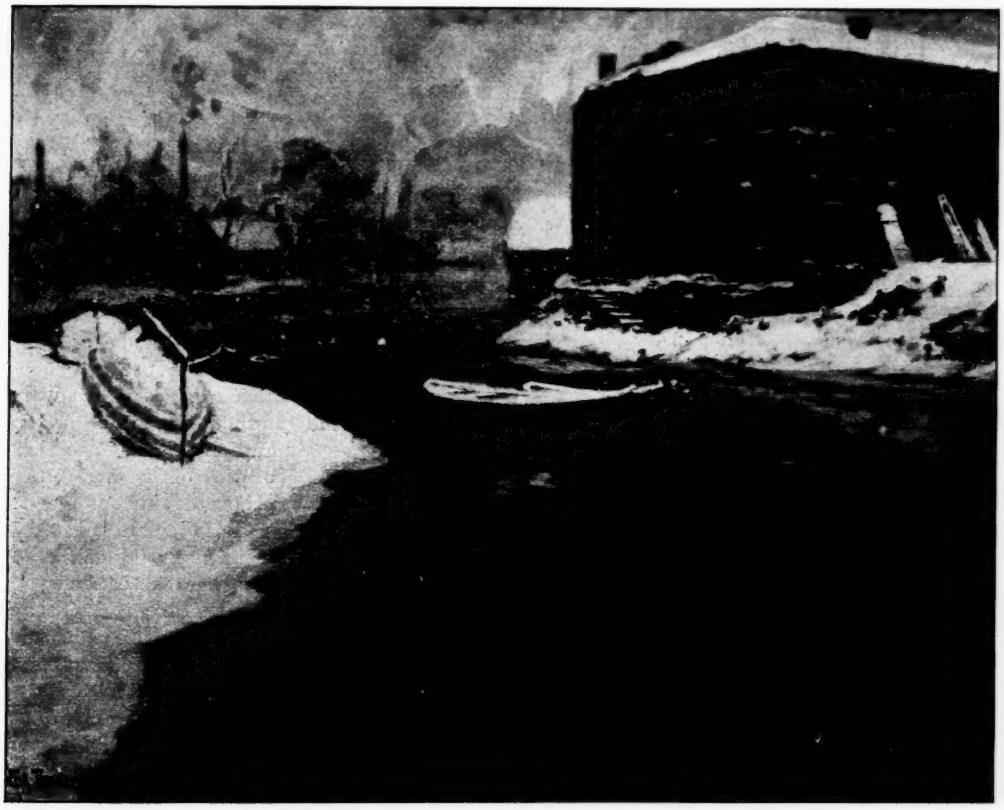
Here a comparison is irresistible. We have only to look carefully at Mr. John Sargent's portrait of Mrs. Carl Meyer to discern where M. Boldini has gone wrong. Mr. Sargent is content merely to hint at what M. Boldini insists on; and that is why the Italian painter, brilliantly dexterous as he is, and wonderfully gifted as a draughtsman, occasionally drops to the level of caricature.

In a country of such marked character as Spain—a country which of old gave birth to highly original painters—what we first look for is an artist who may have inherited the fire, the vividness, and the daring of his predecessors. We find him not certainly in Señor Raimundo de Madrazo, a pleasing and elegant painter, with nearer affinities to Nattier than to Goya or Zurbaran. Indeed, the jury's award fell to a genuinely Spanish painter, the only one perhaps in the whole section—Señor Joacquin Sorolla y Bastida. He contributes pictures full of life and spirit, in which the light has the power of the Catalonian sun: "Sewing a Sail," "A Meal on Board," "Bathing," "A Locust Tree," "A Street Scene." The artist betrays his love of open space, out-of-door freedom, and popular glee.

One may regret not to find, side by side with Señor Sorolla y Bastida, another painter no less racy of the soil, Señor Ignacio Zuloaga. It was rumoured in Paris that he certainly would have taken a *Grand Prix;* but his works were not, unfortunately, accepted by the Spanish commissioners.

Unlike Italy and Spain, the Netherlands and Belgium prove their maintained vitality, and show that the sound art of past centuries has found diligent and worthy followers in the painters of to-day. In Holland, indeed, an artist of the highest individuality leads the way: Josef Israels, a keen observer of character, a true psychologist, a poet, and a perfect craftsman. His "Bric-à-brac Seller," the pathetic face of an old man seated at his shop door amid a medley of objects in earthenware and copper, is a genuine masterpiece, strongly realistic, not merely as the expression of an idea, but in the treatment of details, which is admirable. Israels, like the rest of his contemporaries and predecessors, is a perfect painter of atmosphere; we feel in his pictures the heavy air of Holland. This, however, is even more perceptible in the work of the landscape painters, that of Mesdag for instance, or the lamented Jacob Maris, who have rendered with such deep sympathy the damp levels, the flying clouds, the green fields, the black mills weird against the sky, the ponderous barques, and melancholy strand of that flat coast. What a difference between these countries, with their perennial intellectual activity, and those which, having lost all sense of their former position, never lift their eyes to the beauties of nature, but, like Spain and Italy, are satisfied with pictures of

genre and "Society." Belgium, again,* is a bright exception, where such men as Willaert, Claus, and Baertson give us truthful transcripts of the character of the nation, while other painters have cherished through many natural transformations the old-time skill in painting interiors, and a minute study of physiognomy. Only one *Grand Prix* was awarded, and this fell to M. Alexandre Struys, of Malines. This famous painter exhibited three pictures, all interiors, remarkable for depth and intensity of feeling. In the first of these we see a woman in despairing prayer by a death-bed; in another priests are passing through a room, to bear the last sacraments to a dying man. Sincere and artless is the piety we see in these paintings of humble Flemish homes, while the colourist proves himself a master of tone.



A WINTER'S NIGHT, NORWAY
By Fritz Thaulow.

The Scandinavian races, too, may boast of a certain number of artists of great power and feeling for colour, such as Bjorck, Liljefors, Larsson, and Hagborg—Swedes; and Sinding, Larsen, Munthe, Fritz Thaulow, and Sverdrup—Norwegians. These artists—from among whom the absence of Grimelund and Osterlind was regretted—not infrequently betray the influence of French art, especially in an evident attempt at impressionist colouring. But they preserve notwithstanding a racy and primitive conception of nature, and bring to the interpretation of the stern northern scenery a certain rugged and savage touch which startles while it charms us. Thaulow, for instance, has read the mystery of the frozen Norwegian night in a landscape, where he has skilfully harmonised a sky blue almost to blackness with the gleam of the snow. Munthe gives us reminiscences of Northern legend—the warrior Sigurd, King Hakon, or Eric of the "Bloody Axe," introduced to accentuate the landscape.

In the artists of Scandinavia and of the Netherlands we are often struck by a sense of novelty and of local colour, of Nature interpreted by an individual mind. In the latter we have the characteristic stamp of a land of cathedrals and sisterhoods; in the former we find the soothing charm of melancholy fjords. Compared

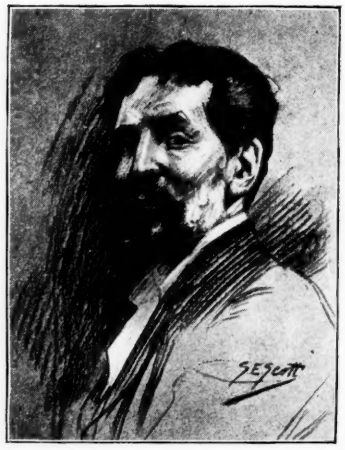
* See our Protest in relation to Belgium in the last Part, p. 1.

with these schools, so full of the soul of their respective nations, the art of Russia is strangely disappointing. It is only here and there, by chance as it were, that it bears the mark of primitive simplicity which we expect to find in it, but which is characteristic of very few of its painters: Constantine Korovine, for instance, whose frescoes, the "Valley of the Ienéséi" and the "Land of the Midnight Sun" attracted so much attention, and Wasnetzov, the painter of Icons. Russia is unluckily a land of State patronage and hierarchies; merit in art is rewarded by promotions like those in the army. Thus the *Grand Prix* was conferred on M. Serov for his portrait of "H.I.H. the Grand Duke Paul Alexandrovich." A more interesting work by the same hand is a portrait of "Mlle. W. S. Marmontov," a bold experiment in light and shade, in which the artist has very cleverly indicated the Slavonic type of the head. Taken as a whole, with the exception of these two artists, Russian painting is not up to the level at which we might expect to find it, and in the schools discussed in this paper we must look to those of Holland and Scandinavia for any lofty and original art.

SCULPTOR AND PROFESSOR: EDOUARD LANTÉRI.

By A. L. BALDRY.

THERE is a curious popular delusion that the profession of a teacher is one that requires comparatively little training and a small amount of special preparation. There is thus an ever present danger that teaching may become a kind of refuge for the incompetent, and the resort of people who for lack of real ability have no hope of succeeding in the professions they have adopted.

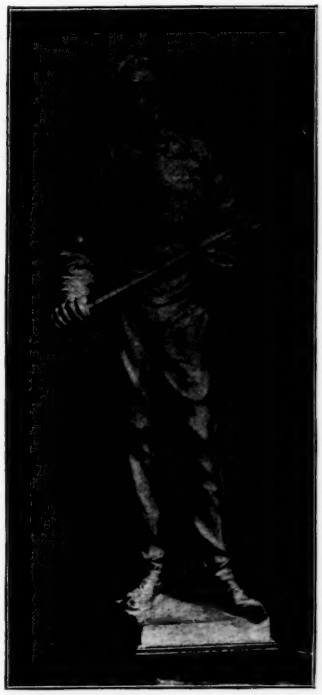


EDOUARD LANTÉRI.
Drawn by S. E. Scott.

Of all these professions there is in this country none that suffers so much for want of proper direction as that of art. The assertion of a French critic that our artists are not teachers, and our teachers not artists, is unfortunately one that scarcely admits of contradiction. We entrust the training of our students far too readily to men who have themselves only half mastered the rudiments and developments of art knowledge, and we offer little inducement to artists of proved capacity to undertake duties that are regarded abroad as almost inevitable consequences of success. Our rule of practice in this matter is essentially bad, the outcome of many stupid prejudices based upon social and professional conventions that are unworthy of defence. Fortunately there are some exceptions to this rule, which by their brilliancy do much to atone for the dulness of the system that checks and hampers the whole of our art development, and to these exceptions attention may most profitably be given. They have an unquestionable value because they point the direction in which the necessary changes in our educational methods must be attempted, and show what are the possibilities of good results under proper conditions of practice.

It is as an illustration of what may be done by a master who has the capacity and inclination to break through the limitations of a set system that the career of Monsieur Edouard Lantéri is so instructive. He possesses that rarest of all faculties in the endowment of an artist, the ability to impart his own knowledge to others, and understands exactly the needs of the student. In him the artist and teacher are combined in just the right proportion. He has the creative power and the manipulative skill that are indispensable to the master who wishes to gain from the first the confidence of his pupils, and he is blessed with the intuition that enables him to draw distinctions between shades of character and to perceive what modifications must be made in his modes of teaching to bring out most surely the individuality of the young people under his care. The moving spirit in all his work is a sincere enthusiasm that not only keeps alive his own interest but infects with equal sincerity everyone with whom he comes in contact.

The history of his development is well worth following, for it shows that this enthusiasm is based upon an intimate acquaintance with all the details of his profession, that it is the conviction of a practical and energetic man, and not the dream of a theorist who has never undergone the test of hard experience. He was born in Burgundy fifty years ago, and began to study art early in life. He received the greater part of his training in the École des Beaux Arts in Paris, where he had for masters the sculptors Cavelier, Millet, and Guillaume, and by actual working he fitted himself to fulfil any of the complicated duties that the craft of sculpture imposes upon its followers. When he was about twenty years old his ability attracted the attention of Sir Edgar Boehm and led to his being engaged by that artist as one of his chief assistants This post M. Lantéri held until Sir Edgar died; but some ten years before that event he had accepted, in succession to M. Dalou, the Professorship of Modelling in the Royal College of Art, then the National Art Training School, at South Kensington. Here his exceptional capacities for educational work brought him almost at once into prominence, and every year since has added to his reputation and helped to confirm his fitness for the position he still occupies.



THE FENCING MASTER.

Nothing could be quoted as better evidence of his energy and unflagging industry than the fact that this double demand upon his time has not prevented his undertaking and carrying out many important pieces of sculpture on his own account. It is true that he is a rapid and dexterous manipulator, and that his strength of conviction saves him from losing precious moments in feeling about after the idea that he wishes to express, but even then it is surprising that he could have done so much, and could have done it so well. Moreover, he has not



PEACE



OMPHALE.

limited himself to any particular class of production; he has executed many busts and statuettes, among them notable portraits of the Duchess of Leinster, Sir Edgar Boehm, M. Waddington, Mr. J. C. L. Sparkes, and Sir Augustus Harris; he has completed several statues and groups, "The Duet," for instance, "The Fisherman and the Mermaid," "Omphale," and the large memorial



A MONUMENT

to the Rajah Sir Mahadava Row, erected at Bombay; and he has shown a delightful skill in his treatment of an array of examples of decorative sculpture. Indeed, there is extant enough of his original work to secure him a prominent place among the best modern artists even if he had crowded no other occupations into his busy life.

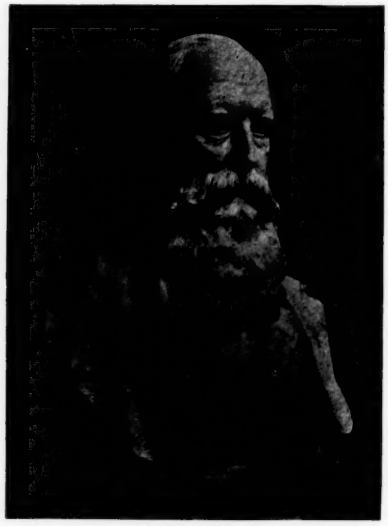
It is, however, probable that of all his successes the one that gives him the greatest pleasure is the result that he has achieved at South Kensington. A born teacher, with a thorough grasp of educational necessities, he has thrown himself into his duties there with so definite a purpose that failure could only have come by causes beyond his control. The lack of proper material, or the imposition of a system that would have left him no scope for exercising his personal influence,



THE DUCHESS OF LEINSTER.

Photographed from the rough Plaster Cast.

might have prevented him from gaining any credit for his efforts and might have damped his enthusiasm by convincing him of the futility of his attempts. But as things have turned out he can point to a record such as very few other masters



J. C. SPARKES, ESQ.

can produce. A very considerable proportion of the students who have come under his care may fairly be said to have possessed some real qualifica-

tions for the artist's profession, and out of such material M. Lantéri has been able to shape workers who are now playing important parts in the art world. The system that it has been possible for him to follow has been, happily, one that he has created almost entirely himself, an expression of his own remarkable personality, and on that account more elastic and adaptable than any formal set of school regulations could be. Therefore his work has been to him a living thing, always bringing new interests and giving him fresh incentives to activity, and the outcome of it has been something that he can regard with perfect satisfaction, and that fully justifies the faith with which he is regarded.

The fundamental idea that underlies M. Lantéri's teaching is the same that governs the whole of his work in sculpture, a firm conviction that the first essential for artistic achievement is accurate and sympathetic study of nature. In all his lectures, in all his precepts to students, this is insisted upon continually, and he is constantly careful to point out that only by this system of study can young beginners acquire that confidence in themselves which is indispensable before they can hope to make a worthy assertion of their own individuality. For instance, in one of his addresses he likens his method, based upon the construction of nature, to "a mariner's compass which I place in the hands of my pupils to give them confidence in themselves, in order that they, being masters of this method, may be able later on to develop their own personality without any other preoccupation;" and he declares that it is the duty of the teacher to watch over the studies of the young people under his charge, so as to assure himself that they understand and can thoroughly carry out these principles of construction. Yet while he argues that the constructive sense must be fostered until it becomes a matter of instinct controlling the workers almost unconsciously, he is careful to point out that this acquisition of a scientific basis is by no means opposed to originality of effort, because it does not bar the way to selection and does not check the exercise of personal taste. He puts it in this way: "When the student has grasped the fact that the first seeking of places and forms consists in appreciating the position of points, he will soon learn to choose between the most remarkable and the most favourable to his work, and to do away with those that are least necessary. He will thus be led naturally to the true and intelligent conception of the mass, and will feel that he must at the outset rapidly assure himself by some principal points instead of proceeding by confused and uncertain work, without foundation or clear intention. Study ceases at the very moment when the spirit of observation gives place to devotion to a surface or a texture more or less agreeable to the eye." It ceases, in other words, when the worker begins to concern himself with superficialities, and substitutes a love of the obvious for the desire to select and discriminate.



SKETCH FOR A GARDEN DECORATION.

Much of what M. Lantéri has put on record is as full of significance for masters as for the students. "All teaching," he says, "to be true and rational should aim at developing and perfecting the individual feeling of the artist;"

"nothing is more favourable to design and its teaching in every degree than liberty and spontaneity; nothing is more contrary than excessive centralisation, narrow regulation, and uniformity;" and "it is as ridiculous to make an artistic course of design for every student, to use the same



THE FISHERMAN AND THE MERMAID.

language, to give them the same advice throughout, without pausing to think that what may be good for the one would be bad for the other, as for a doctor to prescribe to every patient exactly the same medicine." Such remarks as these deserve to be inscribed upon the walls of every training college, and to be regarded as the chief articles in the faith of every educator. They sum up the vital principles of all art teaching, and on them could be built the whole superstructure of reasonable education. As M. Lantéri is by no means a man who fails to practise as he preaches, it is easy to understand why his work at South Kensington has been so



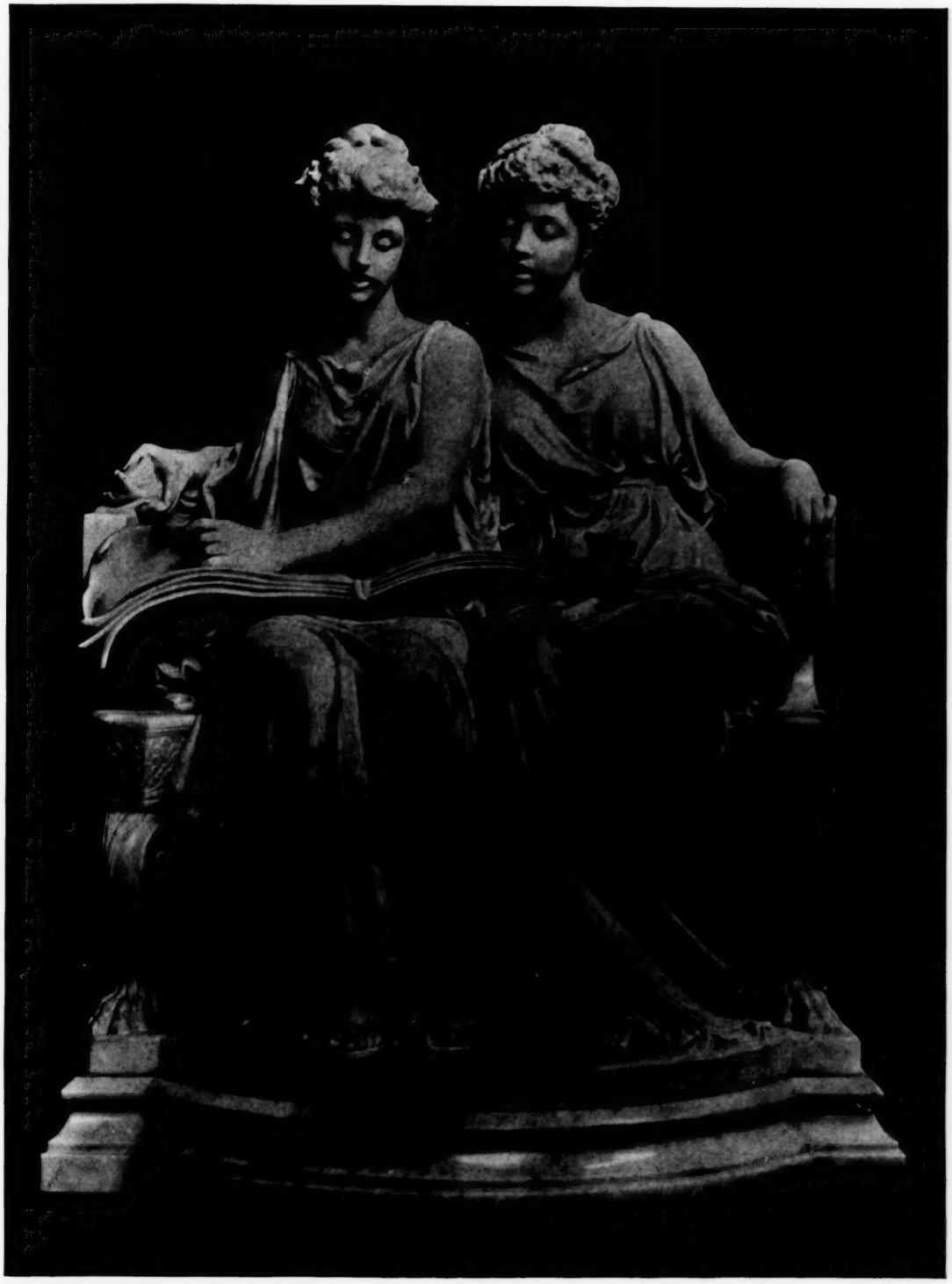
A DEMONSTRATION BUST AFTER 1½ HOUR'S WORK.

productive, and why it has gained for him the perfect confidence, the profound respect, even the affection, of every student who has been trained under his direction. Gifts of character such as he possesses are rare enough; but it is rarer still to find a man so devoted to great



A DEMONSTRATION BUST, AFTER FOUR HOURS' ADDITIONAL WORK.

principles as to be able to subordinate his own personality to the needs of his profession. This power of self-effacement has helped more than anything else to raise him to the high place he holds in the esteem of the world of art.



THE DUET. By Edouard Lantéri.

THE ART MOVEMENT.

"CASTEL BÉRANGER"—THE "NEW ART" IN ARCHITECTURAL DECORATION.

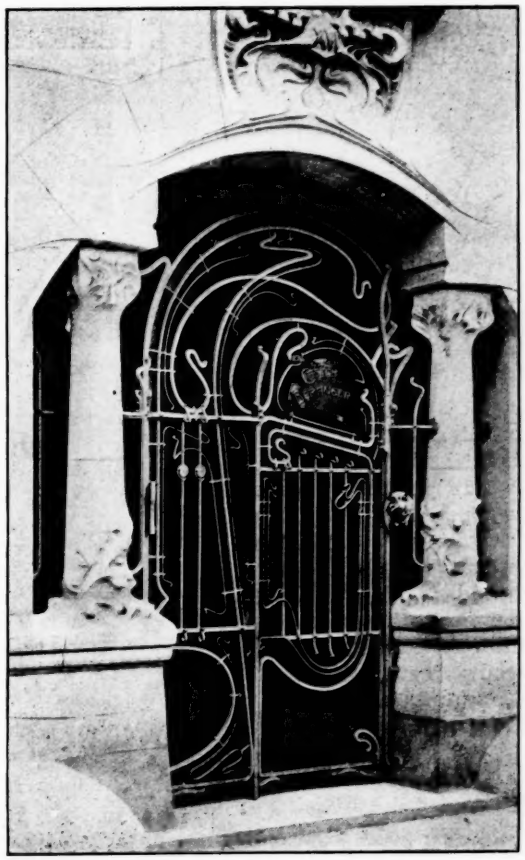
By HENRI FRANTZ.

AS the wayfarer passes down the Rue Lafontaine, a quiet nook in the suburb of Auteuil, he pauses in surprise before a house which bears no resemblance to those he is accustomed to see in Paris, its architecture contrasting conspicuously with most of the dwellings which border our streets, our boulevards, and our squares. It seems to have been designed to startle the inoffensive wanderer; he looks up in astonishment at the balconies and bow-windows on the ascending storeys, all unsymmetrically placed; at the entrance-gate, which is not of the usual pattern; at the Græco-Roman style, or sham Queen Anne, translated as it were into French. On going inside, his amazement is greater than ever. The stoneware fountain in the courtyard, the balustrade of the stairs, the oddly-patterned ironwork, the panes of the staircase windows, unlike any familiar type of design—everything combines to make him fancy that he has suddenly been transported into a new phase of civilisation.

However, if the visitor is not absolutely ignorant of the tendencies of modern art, he will call up his memory, and soon this hybrid design will seem less startling, and he will understand that the French builder, Hector Guimard, has drawn his inspiration from the Belgian architect Victor Horta in designing this house in the Rue Lafontaine, henceforth famous as the "Castel Béranger," from the name of the owner.

I must begin by confessing to my readers the difficulty I feel, not, indeed, in discussing M. Guimard's work, but in giving any final opinion on its merits. But who, of all those who have undertaken the delicate task of passing judgment on modern art, would proclaim himself as infallible, or pronounce definitively on a work so absolutely novel as this? How can we feel sure whether we here see in embryo a new and future style, or an attempt destined never to have an imitator? Both views might be upheld; for, beyond a doubt, if this is a new style, it cannot contrast more glaringly with our habitual mode of building than did the style of Louis XIV with that of the Renaissance, or the style of the Empire with that of Louis XV. I shall therefore restrict myself to explaining M. Guimard's new departure as simply as possible, and my readers must decide for or against it, each for himself.

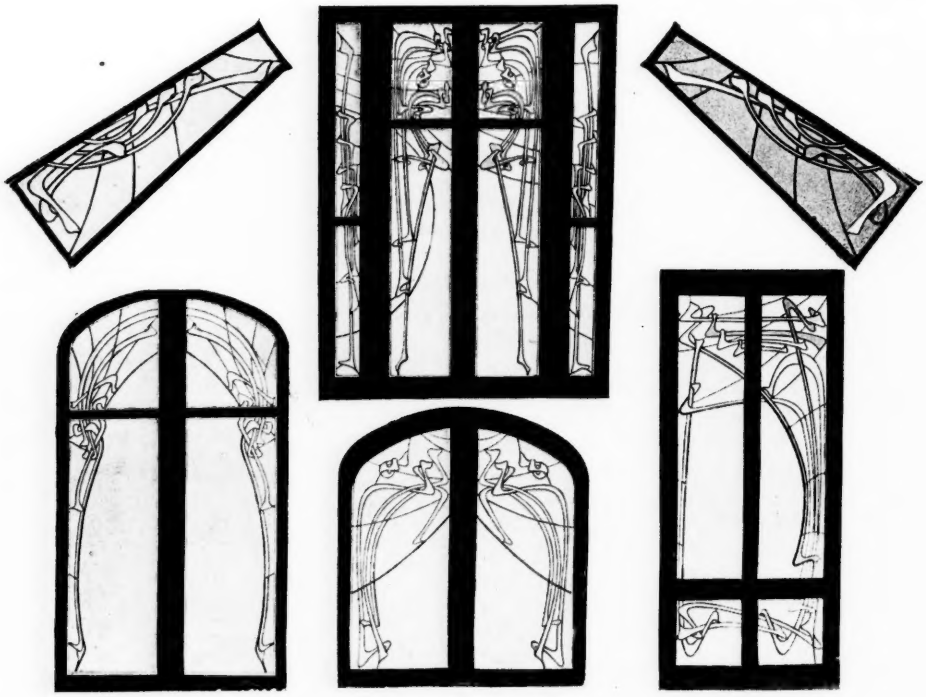
Some months ago M. Hector Guimard exhibited the plans for the "Castel Béranger" at the Figaro Salon—all his designs for the wall-papers, the pottery, and the furniture—thus enabling us to see at a glance the scheme and the details, and form a complete idea of the whole. Some works



ENTRANCE TO "CASTEL BÉRANGER."

by M. Guimard had previously been seen at the Salon, under the section of decorative art; but the young architect more particularly aims at whole effects; he does not like to show parts of his designs, and so preferred a more special exhibition.

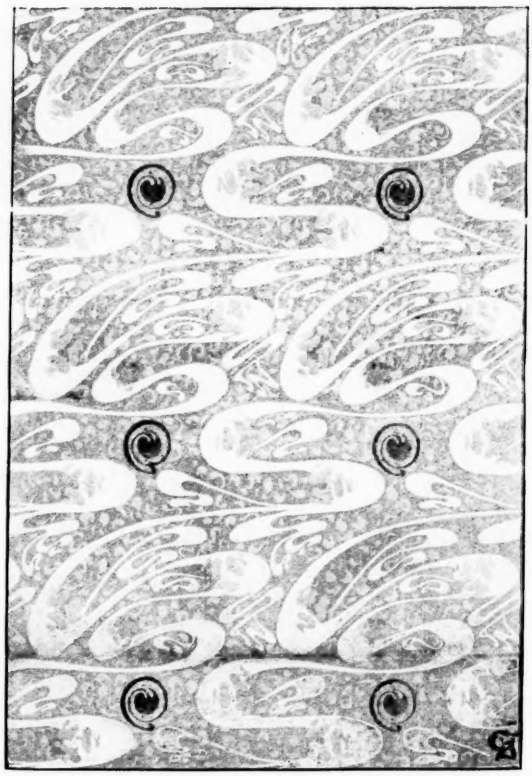
This house of "Castel Béranger" reveals at once great power and variety of talent. There may be in this talent much obvious exaggeration and many mistakes—M. Guimard himself admitted so much in a speech introducing his show, explana-



WINDOWS "CASTEL BÉRANGER."

tory of his purpose and his dream—but it cannot be denied that he has produced a very powerful result. Everything here is his own work; he has designed everything, from the smallest door-knob to the inlaid woodwork of the stairs—ironwork, windows, wall-paper, cupboards, carpets, hangings—all were invented, drawn, and modelled by himself alone. And it is not a common thing to find among the younger generation of French artists men gifted with such versatility, or capable of such sustained effort.

As I have said, certain parts of the building and some of the minor details are distinctly startling. Still, as we examine each in turn, we ob-



A WALL-PAPER, "CASTEL BÉRANGER."

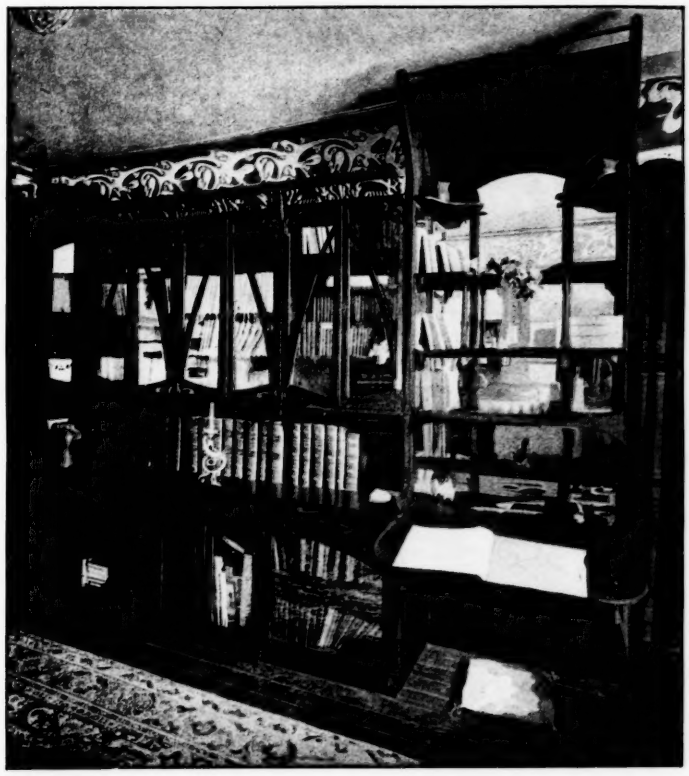
serve that one general leading idea has guided the architect, whether working in iron, pottery, or what not. This aim has been to escape completely from all ornament directly borrowed from nature, or, to put it shortly, from floral design. We find here none of the decoration in which the artist has adapted natural forms—no flowers, no vegetable types. Line alone is what M. Guimard relies on; he gets all his effects from the use of "line" or combinations of lines.

I confess that I cannot always follow the artist in this field, because it seems to me that by these limitations he cuts off applied design from one of its most interesting resources—from that,

indeed, which we especially admire in the Japanese and in several French designers, as, for instance, Gallé or Majorelle. And, indeed, the influence of natural form is so omnipresent that M. Hector Guimard, in spite of his firm determination to present none but abstract outlines, has sometimes been carried far enough from his ideal. I could name many instances, of which the most conspicuous are sundry wall-papers on which are patterns representing, in spite of the artist's intentions, certain animal forms. I should have preferred—and many of my readers, no doubt, are of the same mind—papers or hangings in which floral forms are adapted without entirely ignoring the natural growth of the plant or flower. Between the too literal naturalism of Grasset, for instance, and this absolute rejection of natural grace, there is, it seems to me, a transition stage, as is amply proved by some of the wall-papers designed by Voysey and Walter Crane.

Another adverse criticism which we are often tempted to address to M. Guimard—and to many other young artistic innovators—is that he allows himself to be carried away by his individual impulse and constantly exaggerates his own doctrines. This principle of line treatment contains in itself, no doubt, something very satisfactory, but the principle must not be carried to an extreme, as it is in the wall-paper here reproduced, in which the artist seems to have lost hold of the fact that the purpose of "line" is to compose ornament.

In the structure, M. Guimard, while taking due care of the æsthetical side, has not lost sight of the practical side of architecture, and this is really rare in France; he has taken care to do no useless work. For instance, one particularly interesting feature may be noted. If we go into an ordinary French house we find that the iron girders, indispensable as supports for all the upper part of the building, are carefully concealed under plaster mouldings, and sometimes elaborate painting—a very costly and, on the whole, superfluous work. But why, since they are essential to the fabric, take so much trouble to disguise these iron bars? Might they not be turned to account in the harmonious treatment of the decoration? This was the architect's idea, and this he has endeavoured to achieve by giving these iron supports a form akin to the lines on the wall-papers.

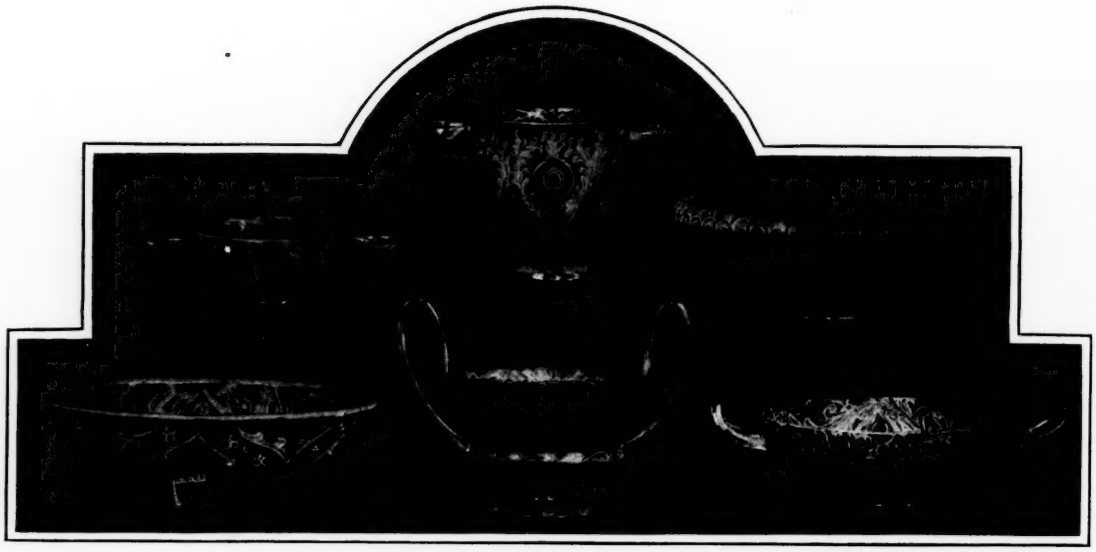


THE LIBRARY "CASTEL BÉRANGER."

Such are a few of the peculiar features of this house which has given rise to so much discussion, controversy, and praise; while M. Guimard himself regards it more particularly as an initiative, a stage on the way to other works in which his style will be still further developed. And we must wait to see these before passing final judgment on M. Guimard.

BURSLEM POTTERY.

A NEW set of designs in decorative pottery has been issued by Messrs. Macintyre & Co., to whose effort to revive artistic, yet inexpensive, pottery in England we referred in these pages some little time since. Mr. Moorcroft, who is responsible for the designs of this new work, has



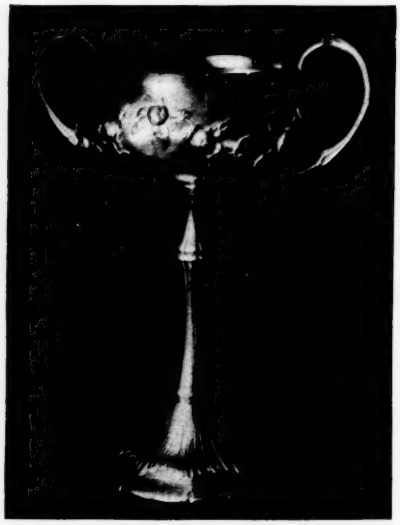
BURSLEM POTTERY.

Designed by W. Moorcroft.

set himself to adapt the shapes of the early Roman pottery to modern requirements and to decorate them with modern ornament. The simplicity and charm of the form of the vases and bowls found at Pompeii have influenced him to a considerable extent, and he has succeeded in no small measure in his adaptations. We doubt, however, whether his application of renaissance and modern ornament to these simple classic forms is altogether to be commended. The colouring of this ware is fully equal to any we have seen before from Burslem, and we expect that it will meet with, as it will certainly deserve, a favourable public reception.

RECENT WORK OF MR. GILBERT MARKS.

WE have on two or three occasions drawn attention in these pages to the beautiful work of Mr. Gilbert Marks, one of the most skilful of our artist-craftsmen, and no excuse is necessary for once again placing on record our appreciation of his efforts to revive in a practical form the art of the metal-worker. Although the greater part of his work is executed in silver, Mr. Marks has recently been turning his attention to other metals, and more especially to pewter. He has, by the addition of another alloy to the usual combination of tin and lead,



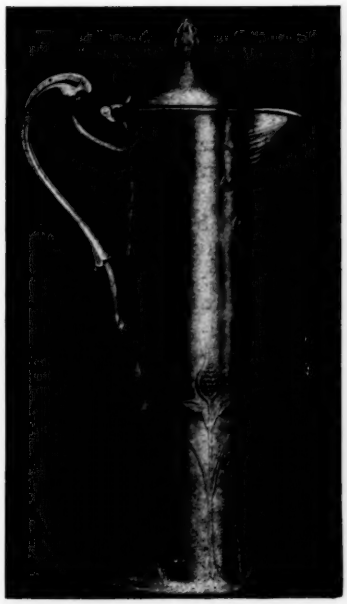
SILVER REPOUSSÉ CUP

produced a form of pewter which has a charming surface, and some of his best work of late has been executed in this material. It is well adapted to Mr. Marks's decorative method, and its appearance when finished is exceedingly attractive. The dish with the border of garfish or sand-eels which we illustrate is a good specimen of the results he has attained in this direction, the sinuous form of the fish lending itself well to treatment of the kind. In addition to this work in pewter, Mr. Marks has produced some caskets in beaten steel, on the sides

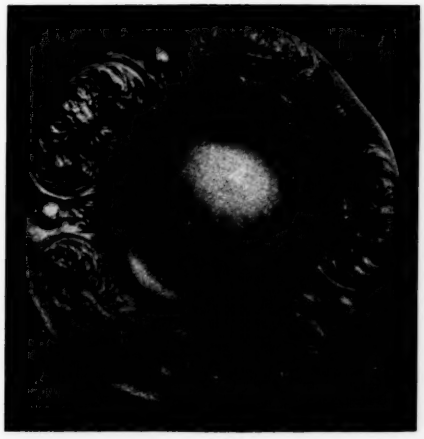
of which are inlaid sprays of flowers in silver treated in the manner the artist has made peculiarly his own in this country.

The other objects which we illustrate are all executed in silver. We would draw attention to the jug, which is among the happy things Mr. Marks has produced. The graceful simplicity of form and ornament, its beautiful proportions and excellence of workmanship combine to achieve completeness as a work of art. The body of the jug is of beaten silver with ornament in *repoussé*, the handle alone being cast. The vase and the dish with the tall stem are variations of examples of previous work, though in each case Mr. Marks has departed from his usual floral decorations, giving us in one case an adaptation of the bulrush and in the other of a spray of apples to decorative purposes. In the pentagonal dish Mr. Marks has returned to his favourite poppy, and if he has conventionalised it rather more than is usual with him the effect is not less pleasing.

All these works cannot fail to add to the reputation Mr. Marks has acquired by his specialisation in this branch of art, which has placed him in the front rank of artistic designers and workers in metal in this country.



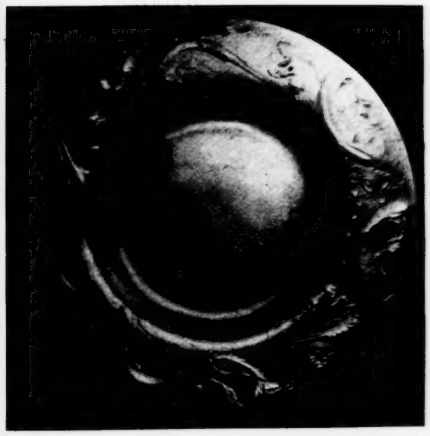
SILVER JUG.



POPPY PENTAGONAL DISH



BULRUSH CUP



PEWTER DISH.

NOTES AND QUERIES.

[215] **RUBENS' "TRIUMPH OF CHARITY" AND OTHER "TRIUMPHS."**—Could you assist me to find out where a picture by Rubens, entitled "The Triumph of Charity," hangs, or whether indeed one is known to exist. The small sketch of it is in the Fitz-william Museum, Cambridge, done in oils on a canvas about six inches square, together with two other sketches on somewhat similar subjects, all undoubtedly by the hand of Rubens. I ask because in my family there is a picture which has always been supposed to be a Rubens, and which is evidently a larger work from the sketch which I have just mentioned in the Fitz-william. It was given by a gentleman to an uncle of mine, forty years ago, in payment of a debt, on the condition that if ever he were able he should be permitted to redeem the picture, which he declared to be a

Rubens and to be valued at £2,000. It was never redeemed, and I am anxious to know if it be merely a copy or the original picture of Rubens. How should I set about to determine this? The subject of the picture is a couple of figures in a chariot drawn by two lions. Around and in the air are cherubim holding torches whose flames are in the shape of hearts.—H. (St. John's Coll., Camb.)

*** Rubens revelled in pictures of "Triumphs," and amongst them certainly painted a "Triumph of Charity." The following are the "Triumphs" with which we are acquainted: of the Church, of the Eucharist, Justice, Faith, Religion, Virtue over Licence (Munich), Neptune, Silenus (National Gallery), Rome (Lichtenstein Gallery, Vienna), Christ over Death, Julius Cæsar, Henry IV, and Cardinal Infante Ferdinand. The "Triumph of the Church," now at Grosvenor House, for which it was acquired in 1863, first passed through Christie's hands in 1783. "The Triumph of Charity," to which our correspondent refers, was sold at Christie's in 1822 in a nameless sale, when a Mr. Taylor bought it for £162 15s. 8d. In whose hands it now is we cannot say. We may add that "The Triumph of Religion" (25½ in. by 36 in.) was lent by the Baroness Gray, of Gray, to the Old Masters' Exhibition at the Royal Academy in 1870; and that to the exhibition of 1879 Mr. James Knowles lent the sketch for "The Triumph of Bacchus." Several of Rubens' oil-sketches for the Whitehall ceiling take the form of "Triumphs." The best way to determine the authenticity of the picture is to call in an expert of high repute to give his advice.

[216] **CHALMERS AND McTAGGART.**—What is the list of colours in both oil and water-colours used by William McTaggart, R.S.A.? Pray also state the name of the publisher of E. Pinnington's book on G. P. Chalmers, R.S.A.—AMATEUR.

*** We are not aware that any record has been kept of McTaggart's palette. The publishers of Chalmers' Life are T. and R. Annan, of Glasgow.

[217] **COELLO'S "CARMELITE FRIAR."**—Coello's "Carmelite Friar," in my possession, is painted on copper and signed, and was originally brought from Rome by Lord Hilsborough. It is at least 120 years old. Was Coello an artist of repute?—JAMES MAGEE (Drogheda).

*** If the picture is an original Claude Coello it must be at least 207 years old, for the artist was born in Spain, of Portuguese parents, in 1621, and died in 1693. He never left Spain, and his works have usually been kept in that country. He painted pictures for many churches, convents, and monasteries, especially in Madrid, Salamanca, and Saragossa. He was the last of the great Spanish painters. It should be remembered that Coello had a contemporary of the same surname—Alonso Sanchez Coello.

[218] **HOGARTH'S "ANALYSIS OF BEAUTY."**—I have two plates published by G. G. and J. Robinson, of Paternoster Row, dated August 1st, 1798. They are engraved by T. Cook. Should there be a key to these plates? They are numbered i and ii.—A SUBSCRIBER (Rugby Place, Brighton).

*** There is no other key than Hogarth's celebrated essay on "The Analysis of Beauty," which they were designed to illustrate. The plates are of the set re-engraved by Cook, of which Mr. Dobson gives the date of 1802 as the first edition. Hogarth first engraved the originals in 1753. It would require the whole of Hogarth's chapter to describe these explanatory plates; but it may shortly be said that they are known as (i) "A Country Dance" (to show the ugliness of eccentricity of motion, especially of suspended action in contradistinction to attitude or gesture) and (ii) "The Statuary's Yard," wherein the foolish fashions of the day, with their absurd lines, are contrasted with telling effect with some of the more famous statues of antiquity. What gave piquancy to the works when produced is the fact that the plates as well as the figures represent places and persons well known to the society of the day. Perhaps the best description — other than Hogarth's—most easily accessible is that in the first volume of Ireland & Nichols' "Complete Works of Hogarth" (reprint by Oliphant, Anderson, & Ferrier, Edinburgh).

NOTE.

THE BOLTON ARTS GUILD AND ITS MISSION.—It is one of the anomalies of our time that although our municipal and corporative authorities have to deal with many matters of æsthetic interest, seldom is any attempt made to obtain expert advice upon them. The consequence is that many of our cities and towns are full of eyesores to all lovers of beauty. It was to remedy such a state of affairs in Bolton, the honorary secretary informs us, that the Arts Guild of that town was formed in 1897; and much good work has been done in this direction. By closely following the action of the Corporation, by protesting vigorously against official vandalism in any form, the guild has won the co-operation not only of artists, but of the art-loving public in and around Bolton, and now finds itself strong enough to offer assistance to other communities where similar evils exist. We admit that we know none where they do not.



1900

Saturday	1.	W. Ward, A.-E.R.A., died, 1826.
Sunday	2.	W. Hamilton, R.A., died, 1801.
Monday	3.	S. Smirke, R.A., died, 1877.
Tuesday	4.	J. D. Harding, died, 1863.
Wednesday	5.	J. Bewick, died, 1795.
Thursday	6.	Sir W. Boxall, R.A., died, 1879.
Friday	7.	J. Flaxman, R.A., died, 1826.
Saturday	8.	W. C. T. Dobson, R.A., born, 1817.
Sunday	9.	J. S. Copley, R.A., died, 1815.
Monday	10.	J. L. Pearson, R.A., died, 1897.
Tuesday	11.	Richard Doyle, died, 1884.
Wednesday	12.	Sir J. E. Boehm, R.A., died, 1890.
Thursday	13.	Sir J. Noël Paton, born, 1821.
Friday	14.	J. B. Cipriani, R.A., died, 1785.
Saturday	15.	G. Romney, born, 1734.
Sunday	16.	Sir G. Scharf, C.B., born, 1820.
Monday	17.	H. Bone, R.A., died, 1834.
Tuesday	18.	G. E. Street, R.A., died, 1857.
Wednesday	19.	J. M. W. Turner, R.A., died, 1851.
Thursday	20.	Augustus Pugin, died, 1832.
Friday	21.	J. Seymour Lucas, R.A., born, 1849
Saturday	22.	W. Scott, R.S.A., died, 1850.
Sunday	23.	Sir M. A. Shee, P.R.A., born, 1770.
Monday	24.	Sir C. Eastlake, P.R.A., died, 1865.
Tuesday	25.	S. Drummond, A.R.A., born, 1763.
Wednesday	26.	J. G. Pinwell, born, 1842.
Thursday	27.	P. Reinagle, R.A., died, 1833.
Friday	28.	T. Creswick, R.A., died, 1869.
Saturday	29.	Baron Marochetti, R.A., died, 1867.
Sunday	30.	W. Hilton, R.A., died, 1839.
Monday	31.	R Herdman, R.S.A., died, 1887.

THE CHRONICLE OF ART.—DECEMBER.

The Hampton Court Gates.

MANY years ago, the wrought-iron gate screens which fenced off the grounds of Hampton Court Palace from the river path were found to be perishing from rust and neglect, and were carefully removed from their exposed position, and placed in the custody of the South Kensington authorities. It was felt that these beautiful specimens of seventeenth century English ironwork should be preserved and guarded from further decay. They were accordingly cleaned and restored, and for more than twenty years they have been housed at South Kensington and the Provincial museums, and been duly admired by all lovers of wrought ironwork, and studied by craftsmen. They were the work of Huntingdon Shaw, a native of Nottingham, and executed as a commission from William III. The king died before the work was paid for, and the Parliament of the day repudiated the debt. Shaw, it is said, died of disappointment, and on his memorial tablet on the wall of Hampton Church his memory is preserved as "an artist in his own way." The ill fortune which killed the artist has now been portioned out to his work, for, incredible as it seems, these beautiful specimens of his art have been taken from the museum, and once more set up in the open air at Hampton Court. It is difficult to say who is responsible for this supreme example of folly, but the public will raise an emphatic protest against the stupidity of an act which dooms these works of art to speedy destruction. It is too late, perhaps, to ask that they shall be at once restored to the safety of the museums in which they have rested for so long a time; but we may plead for careful photographs to be taken before the gates fall into ruin. We republish an engraving of one of the centre panels of the screen, which will serve to remind our readers of the beauty and excellence of Shaw's work.



ONE OF THE GATE SCREENS REMOVED FROM SOUTH KENSINGTON TO HAMPTON COURT.

Exhibitions.

THE eighth annual exhibition of the Photographic Salon contains fewer eccentric productions than any previous exhibition of the Society. Indeed, with the exception of one or two inane prints, as they seem to us, by Mr. HOLLAND DAY, and some curious exhibits by Transatlantic "artistic" photographers, there is little to remind us of the extravagancies of the early exhibitions and claims of the Salon. The catalogue contains no "foreword;" the "pictorial" photograph is conspicuous by its absence; and prominence is given to the sound work of Messrs. HOLLYER, CRAIG ANNAN, A. HORSLEY HINTON, and RALPH W. ROBINSON. Each of these shows prints that are excellent examples of honest, straightforward camera-work. Mr. HORSLEY HINTON'S studies of landscape are specially striking, and effectually prove the futility of such work as that of Mr. GEORGE DAVISON, with its deliberately blurred effects and laboured attempts at mystery and indefiniteness. The exhibition on the whole seems to show that the selecting committee has wisely decided to cease to encourage freakism in photography, with its stilted attempts to dress up photographs as crayon or pencil drawings, and turn its attention to photographs that are beautiful as such, and in that respect worthy of commendation and approval.

The Special Loan Exhibition at the Nottingham City Art Gallery, which opened to the public towards the end of September, is one of the most interesting collections of pictures by contemporary British artists which has been brought together in the galleries. The collection comprises over one hundred pictures, and includes works by leading artists of the day.

The thirtieth Autumn Exhibition at the Walker Art Gallery, Liverpool, differs from its immediate predecessors chiefly in the larger number of pictures not new and lent by owners, and in the prominence given to works by Royal Academicians, of whom nearly fifty are represented: the result doubtless of two associates of the Royal Academy being engaged as professional hangers, instead of the usual combination of one Academician and one outsider. Associated with Mr. DAVID MURRAY and Mr. ARTHUR HACKER was Mr. ROBERT FOWLER, R.I., representing the Liverpool Academy of Arts. The exhibition is generally allowed to be very attractive, well varied, and well hung, although it distinctly lacks any feature of novelty. The catalogue contains 1,566 numbers, of which 500, more or less, are water-colours. The leading attractions include such well-known canvases as Sir E. J. POYNTER'S "Visit of the Queen of Sheba to Solomon," Mr. FRANK DICKSEE'S Chantrey picture, "The Two Crowns," and Mr. A. C. GOW'S Diamond Jubilee scene in front of St. Paul's Cathedral, Sir L. ALMA-TADEMA'S "Love in Idleness," Mr. PETER GRAHAM'S "The Gannet's Nest," Mr. MARCUS STONE'S "In Love," Mr. BRITON RIVIERE'S "St. George," and his early "Daniel," recently bequeathed to the city by the late Mr. J. H. ISMAY. In the water-colour section there is abundance of fine work, local artists making a very considerable figure. The sculpture includes Mr. BROCK'S "Eve," Mr. SWAN'S "Puma and Macaw," and Mr. A. C. LUCCHESI'S "The Myrtle's Altar."

Reviews.

Art in Needlework: A Book about Embroidery. By *Lewis F. Day* and *Mary Buckle*. (London: B. T. Batsford. 5s. net.)

EMBROIDERY, "at the very least, is a handicraft; at the best it is an art." Thus Mr. Day in his incisively worded Preface to one of the most practical and most entertaining books on art needlework that have ever been brought before us. Mr. Day's reputation is sufficient guarantee that the subject is thoroughly handled from the artistic standpoint; to insure the soundness of the practical portion of the treatise he has secured the collaboration of Miss Mary Buckle. The combined effort has produced a guide that is complete in every respect to the needlewoman who would be something more than a proficient in "an idle accomplishment." Commencing with a definition of Embroidery the authors lead their readers—who are advised to read "with needle and thread in hand"—from stitch to stitch, illustrating each reference with a clearly produced illustration, from the simplest possible combination to the highest forms of decorative embroidery. A feature of the illustrations of samplers is that the back of the works is shown as well as the front, a system that will at once commend itself to all who desire to obtain practical information on the subject. In addition to these illustrations, diagrams are given which show the position of the needle and thread in the execution of each stitch. From this it may be gathered that the book is a thoroughly practical one—indeed, that is the note struck throughout its pages. For the reader who has gained a knowledge of art-needlework (so called) from the ordinary instruction book, or from the usual school teacher, there will be many a shock in the perusal of this little volume, for Mr. Day has no patience with those who do not take needlework seriously. In "A Plea for Simplicity," he says, "What one misses in the work of the present day is that reticent and unpretending stitchery which, thinking to be no more than a labour of loving patience, is really a work of art, better deserving the title than a flaunting floral quilt which goes by the name of 'Art Needlework'—designed apparently to worry the eye by day, and to give bad dreams by night." A chapter on "Church Work" contains a protest with which we are in full sympathy; for the manufacturer has captured the church almost entirely for decorative purposes. Mr. Day's definition of Ecclesiastical art as "just a trade term covering a vast amount of soulless work" is as true as it is caustic; we could wish that this chapter could be brought before the attention of all who have a voice in the selection of church embroidery. The pages are enriched with nearly a hundred illustrations of choice examples of needlework, in connection with which there is a descriptive list containing a concise account of each piece—the stitches used, the colours, and the whereabouts of the original. An excellent index is a fitting conclusion to this eminently practical volume.

Characters of Romance. By *William Nicholson*. (London: W. Heinemann. 42s. net).

A SERIES of sixteen plates of leading characters in fiction, chiefly English. The chief technical interest in this large album is that Mr. Nicholson has entirely changed his method, and that instead of his broad brushed-in shadows, we have now a multitude of lines to express the same ideas. The breadth of effect is lost, but there is a charm about this looseness of handling. Reproduced in lithography in sombre tints and sparsely-used patches of colour, these plates are interesting as showing the view Mr. Nicholson has taken of the characters he has depicted. In some he seems to us entirely to miss the mark; in others, such as Porthos and Gargantua, he seems to realise the characters to perfection. In certain respects this work will increase the artist's reputation, for he has shown that he is not so mannered as he was thought to be. His enfranchisement, however, is not quite complete, agreeable though the freshness of a new style will be admitted to be by those who have watched his development.

Architecture and History, and Westminster Abbey. By *William Morris*. (London: Longmans, Green & Co. 2s. 6d. net.)

THE fourth number of the series of Morris's lectures, printed in the author's own "golden type" from the Kelmscott, and uniform with the other lectures which have previously been reviewed in these columns. It is the main charm of these unconventional addresses, and a proof of their truth and wisdom, that they are as fresh and as convincing to-day as when they were delivered years ago. They have been bracketed together as they were both delivered to the Society for the Protection of Ancient Buildings; both are distinguished for their forthright expression, their clear insight, tenacity of purpose and helpful advocacy. They are a learned plea for protection from the "restorer," now and in the future. What would the passionate author have said to the proposal of the new architect to achieve "protection" to Westminster Abbey by *whitewashing* the interior?

Don Quixote of the Mancha: retold by *Judge Parry*; illustrated by *Walter Crane*. (London: Blackie & Son, Ltd., 1900.)

THIS is not merely an abridgment, but—what is not admitted in the preface—an adaptation for children's use, very prudently done. It is, of course, inevitable that

any masterpiece should suffer vastly by rigorous condensation, yet such a work as this is perhaps in demand. Mr. Walter Crane's illustrations will hardly realise the reader's conception of the melancholy knight, but they are interesting examples of Mr. Crane's art.

Books Received. NOTE.—*Comment in this column does not preclude books from subsequent review.*

"*The Book of Sun-Dials.*" Originally compiled by the late Mrs. ALFRED GATTY. Now enlarged and re-edited by H. K. F. EDEN and ELEANOR LLOYD. (George Bell & Sons, 1900, 31s. 6d. net.)—This sumptuously prepared volume forms an almost exhaustive record of its subject from every point of view. Originally published in 1872 in a small size, the material has been so added to, and the scope of the work so enlarged, that it may justly be esteemed the standard volume of reference upon all matters relative to sun-dials. For instance, it contains a list of nearly two thousand mottoes to be found on dials in England and the Continent; chapters dealing with antique forms, and one on the construction of sun-dials.

The Poems of Edgar Allen Poe; illustrated by W. HEATH ROBINSON; introduction by H. NOEL WILLIAMS. (G. Bell & Sons, 6s.)—A charming edition, illustrated with designs very effective as decorations and interesting in technique. One of the first modern books of which the soft, rough paper exactly suits the illustrations: the blocks are admirable.

"*En Flanant.*" By ANDRÉ HALLAYS. (Société d'Édition Artistique, 6 fr.)—A series of essays by a thoughtful, scholarly, highly intelligent man, much travelled in Europe, who can write as well upon a museum as on a city, and on a new play as on a political topic, a literary theory, the latest opera, or metaphysical problem.

"*Artistes et Amateurs.*" By GEORGES LAFENESTRE. (Société d'Édition Artistique, 6 fr.)—An admirable series of chapters by the distinguished director of the Louvre on artistic subjects—not only on Titian, Vandyck, and Rembrandt, but on more recent painters and notable exhibitions. The chapter on "Foreign Painters at the Universal Exhibition of 1889" is not only useful as a record, it is a valuable criticism of modern art; while the section devoted to this country displays an enlightened and unprejudiced appreciation of English art. It is a volume of permanent interest.

"*The Human Figure.*" By ERNST BRUCKE; with a preface by WILLIAM ANDERSON. (H. Grevel.)—A cheap edition of the book we have reviewed in its earlier form. It is now placed within the reach of every student—an opportunity which every young draughtsman should seize. (*See* Obituary.)

"*The Midsummer of Italian Art.*" By FRANK PRESTON STEARNS. (G. Putnam's Sons, 9s. net.)—A revised edition of a book deservedly popular, dealing chiefly with the works of Michael Angelo, Leonardo, Raphael, and Correggio. The author considers his work "post-graduate;" and, indeed, it is refreshingly free from the technicalities in which many modern writers submerge the chief interest of their subject. As a critic, however, he is too prejudiced against Morelli's calm judgments. It is not enough to reply, as Mr. Stearns does—"public opinion has decided otherwise," "the universal opinion of mankind, and especially of womankind, has decided differently;" for "public opinion" is not apt to help in matters of *expertise.* At the same time, Mr. Stearns' book is carefully thought out and is suggestive.

"*Correggio.*" By SELWYN BRINTON, M.A. (G. Bell & Sons, 5s.)—Books upon Correggio have not been wanting, but there is room for the well-compiled work now contributed to the "Great Masters" series. It is, indeed, more than a compilation, containing a good deal of original research well presented. But Mr. Brinton is too enthusiastic and sentimental altogether. We open at one page at random (p. 102), and find in a single paragraph the following expressions of rapture of the "Marriage of St. Catherine:" "Beautiful hand," "beautiful slope," "extraordinary beauty," "most beautiful group." And two pages later: "Most lovely," "the loveliest," "beautiful work," "the beautiful S.



CHINESE SATIN STITCH.

From "Art in Needlework."

Sebastian," "most delightful." Mr. Brinton's style does not do justice to his matter.

"*Frederic Lord Leighton.*" An Illustrated Record of His Life and Work. By ERNEST RHYS. (G. Bell & Sons, 7s. 6d. net.)—An amended reissue, in smaller size but completer form, of the larger volumes previously published. The illustrations lose little by their reduction, and they are so numerous as to give an excellent idea of Leighton's complete work. Mr. Pepys Cockerell adds a chapter on "Lord Leighton's House in 1900." Mr. Rhys has given great completeness to his work.

"*Three Surrey Churches: A Chapter of English History. St. Nicholas, Compton; St. Mary, Guildford; St. Martha, Chilworth.*" By the Rev. H. R. WARE,

M.A., and P. G. PALMER. (Guildford: Frank Lasham. 5s. net.)—This volume forms a comprehensive guide to the archæological points of interest in and around Guildford, and should attract considerably more than local attention. It is well illustrated with photographs and some well-executed pen and ink drawings by Mr. GORDON HOME.

"*Psychologie d'Art.*" By ÉTIENNE BRICON. (Société Française d'Éditions d'Art, 3 fr. 50c.)—An interesting work on an original plan—the selection of a number of painters as types, from whose works to deduce the spirit of the people of to-day. Thus we have Carolus-Durand as the painter of elegance; Roll, of life; Helleu, of feminine grace; Henner, of the flesh; Carrière, of tenderness; Besnard, of sensuality; Frémiet, of intellectuality: Puvis de Chavannes, of the harmony of man and nature. Of course, we have had something of the same sort in Ruskin's "Seven Lamps;" but this book is a grave and serious contribution to æsthetics, and should appeal to serious, if not very profound, minds.

"*Vingt Jours à Paris.*" By CONSTANT DE TOURS. (Société Française d'Éditions d'Art, 3 fr. 50c.)—A very amusing guide-book, full of information, illustrations, and advertisements.

"*French Architects and Sculptors of the XVIIIth Century.*" By LADY DILKE. (G. Bell & Sons, 28s. net.)—A companion volume to the brilliant book on French painting. We shall return to the consideration of this important essay.

"*George J. Pinwell, and his Works.*" By G. C. WILLIAMSON, LITT.D. (Bell & Sons, 1900. 21s. net.)—A much-needed biography of this distinguished, epoch-making artist. For the first time, the facts of his life are set correctly before the public, and an excellent idea of his designs is afforded in the very numerous illustrations after water-colour drawings, sketches, studies, and wood-cut illustrations.

"*Line and Form.*" By WALTER CRANE. (Bell & Sons, 1900.)—An extremely important and valuable book by this teacher of teachers. A deeply thought-out treatise, extremely pleasant alike in its text and in its profuse illustration. It should be in the hands of every art student and every art lover.

"*The Monthly Review*" (John Murray, 2s. 6d.) has solid claim on the attention of lovers and students of art, not so much on account of the excellent taste shown in its paper and typography, but because of the unusual space which, although it is a "lay" review, it devotes to artistic subjects. The illustrations are very carefully produced.

"*The Origins of Art.*" By YRJÖ HIRN. (Macmillan & Co. 10s. net).

NOTE.—Through a slip in our number containing an article on the excellent series of volumes on "Great Masters in Painting and Sculpture," published by Messrs. G. Bell & Sons, our reviewer attributed to Miss Maud Cruttwell the volume on "Raphael," which is the work of Mr. Henry Strachey. Miss Cruttwell was responsible for the volume on "Signorelli."

Miscellanea.

SIR THOMAS DREW, architect, has been elected President of the Royal Hibernian Academy, in succession to the late Sir Thomas Farrell.

In reference to our article on Mr. EDWARD STOTT in our October number acknowledgment is due to Messrs. T. Agnew & Sons, who own the copyright of the three following works:—"Trees, Old and Young," "Washing Day," and "Saturday Night."



THE LATE MR. W. L. THOMAS, R.I.
From a Photograph by Mora, Brighton.

Obituary.

IT is with great regret that we record the death of Mr. WILLIAM LUSON THOMAS, R.I., the founder and managing editor of *The Graphic* and *Daily Graphic*. Mr. Thomas was born in 1830. When his school days were completed, he worked at wood engraving in his brother's studio in Paris. After a time, the two brothers, with Mr. Harrison, Mr. George Thomas's partner, went to New York, where they started no fewer than three illustrated papers; none succeeded. They returned to England, and thence the two brothers went for a time to Rome to study. Mr. W. L. Thomas came back to England and practised as an engraver; first with Linton, and then on his own account. His work prospered, and, aided by a large staff, he executed the engravings for many important volumes, as well as a large number for *The Illustrated London News*. In 1869 he launched *The Graphic*, with the idea "of establishing a weekly illustrated journal open to all artists, whatever their method," instead of confining his staff to draughtsmen on wood, as had been customary until then. The Franco-German War in the following year was *The Graphic's* opportunity; and under the skilful guidance of Mr. Thomas, its success was complete. He gathered around him a company of young artists whose work brought not only fame to *The Graphic*, but to themselves. It is only necessary to mention Fred Walker, George Pinwell, A. B. Houghton, Charles Green, Sir J. D. Linton, Mr. Luke Fildes, Professor von Herkomer, Mr. E. J. Gregory, Mr. R. W. Macbeth, and Mr. William Small, to prove that Mr. Thomas's taste and judgment were sound in those early days of *The Graphic's* history. When he was sixty years of age, Mr. Thomas, with undiminished energy, gave London its first illustrated daily paper, and *The Daily Graphic* is now as much an institution of English journalism as the weekly issue. Mr. Thomas was an excellent water-colour painter, and was one of the most active members of the Royal Institute, whose transference to the fine gallery in Piccadilly he did so much to establish.

The death has occurred of the eminent surgeon, Mr. WILLIAM ANDERSON, F.R.C.S., Professor of Anatomy to the Royal Academy. Mr. Anderson was born in 1842 and his career in his profession was an exceptionally brilliant one. He succeeded Mr. John Marshall as Professor at the Academy in 1891. He was an authority upon Japanese art, his knowledge being gained while he held the positions of Medical Director of the Naval Medical College, Tokio, and Medical Officer to the British Legation in Japan from 1873 to 1880. His collection of Japanese books, pictures, drawings, etc., was an exceptionally valuable one. He was the author of "The Pictorial Arts of Japan," and "Japanese Wood Engravings." His last work, completed a few days before he died, was a history of Japanese art written for the great Supplement to the *Encyclopædia Britannica*.

We have also to record the death of M. ALBERT DE VRIENDT, the Director of the Antwerp Academy of Fine Arts, and one of the foremost Flemish historical painters.



AN ORPHAN OF AMSTERDAM.

FROM THE PASTEL BY GABRIEL NICOLET, IN THE POSSESSION OF LADY PONTIFEX.



THE ORPHANS OF AMSTERDAM.

From the Painting by Gabriel Nicolet, in the Geneva Museum.

GABRIEL NICOLET: PAINTER.

By THÉOPHILE NICOLET.

GABRIEL NICOLET, born of Swiss parents at Pons (Charente Inférieur), displayed at an early age unusual mental activity. A child who can read and write fluently before he is four years old is precocious, if nothing more. But even then a characteristic trait foreshadowed his future vocation; while his baby companions took delight in the gaudy prints of Epinal, or other highly coloured products of popular art, little Gabriel would sit absorbed in the plates of the *Magasin Pittoresque*, and spend his happiest play-hours in studying works so far beyond his years. His mother was a woman full of idealism, with an ardent spirit that responded to every form of beauty in whatever domain. Such an influence must have had a powerful effect in the development of æsthetic feeling in the future artist.



GABRIEL NICOLET.

By Himself.

At about this time his father, Jean Nicolet, a Protestant pastor, accepted a cure in Belgium, and the family moved to settle at Grivegnée, near Liège. A few years later Gabriel Nicolet went to school at the Athénée at Liège, where he completed his classical studies with distinction. This period of his life is more especially interesting to us for the prodigious mass of sketches it produced on the margins of his copy-books and Greek and Latin authors. One of Cæsar's "Commentaries," a passage of Tacitus, a pastoral ode by Theocritus—all alike afforded subjects for irresistibly funny caricatures, full of unexpected suggestions and delightful anachronisms.

Then came the years of college life, when he drew more than ever, and his vocation was evidently pronounced. The student seems to have taken for his motto "Sketch, sketch, something will come of it." As fancy led him his subject would sometimes be a serious composition; but his gay humour was more at home in some parody illustrating the "Æneid," witty enough to have made Scarron himself laugh. A fragment



A MOORISH STORY-TELLER.

From the Painting by Gabriel Nicolet, in the Possession of Francis Mason, Esq.

of this travesty of the "Æneid" one day fell into the hands of a master, who confiscated it for his own amusement, but also for the great ultimate benefit of his pupil. From the master's hands it passed into those of Monsieur Chauvin, director of the Academy of Fine Arts, and he called in person on the young fellow's parents to invite them to allow their son to attend the evening classes.

The first year of his college life affords a somewhat varied programme. In the morning



A CRY FOR VENGEANCE.

By Gabriel Nicolet. By Permission of the Proprietors of the "Illustrated London News."



A COPYIST.

the College lectures; in the afternoon, violin practice at the Conservatoire; in the evening, drawing from the life at the Academy.

By degrees painting absorbed all his time. Sundry prizes at the annual competitions, and finally the most coveted premium of all, the Government Gold Medal for a composition done in solitude (*en cellule*), of which the subject was "Charlemagne visiting the Schools," were the ultimate reward of so much hard work.

Gabriel Nicolet next went to Düsseldorf, and studied under Gebhardt, a famous professor. Prince Leopold, Duke of Albany, on his return from Germany after his marriage to the Princess of Waldeck-Pyrmont, desired to be told of a pupil at the Düsseldorf Academy to whom he might give a commission. Young Nicolet was obviously the man; and the first cheque he ever earned came to him from an English prince.

One year later Nicolet landed at Portsmouth, and spent three months in that town and the Isle of Wight, whence he brought home a quantity of sketches and studies in colour. These won for him on his return to Düsseldorf unexpected promotion, and the rare favour of having a studio to himself in the Academy building, with liberty to work as he pleased. He at once took advantage of this freedom to begin on an elaborate picture of "The Market-place at Düsseldorf." With firm confidence in his ultimate success, he sketched on a canvas of moderate dimensions all the crowd of a market-day, drenched in fine rain, and to aggravate the dreariness, making way for a melancholy funeral possession. This jostling of the living and the dead is acutely mournful. All the details of the scene, which is far from commonplace, are pictorial in themselves and contribute to the general sentiment. A picture-dealer of Berlin bought the "Market-place" on the easel, and exhibited it afterwards at the Berlin Salon.



AT THE MANSION HOUSE FANCY BALL.

Nicolet spent nearly five years at Düsseldorf, breaking his residence by journeys to Holland, England, Belgium, France, Switzerland, Scotland, Ireland, and Italy. He had a great wish to settle in England, a taste he seems to have inherited from his mother, who spoke of England as "the only country where one feels oneself really among a great nation."

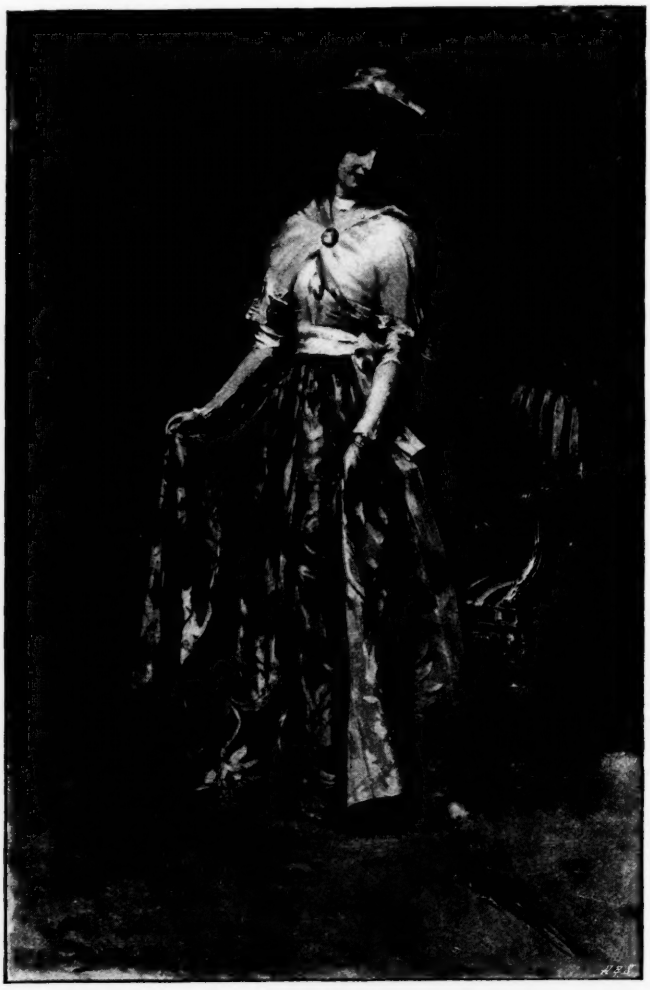
It was at Spa that he found the subject of his second important work. "The Winter-garden at Spa" represents a cosmopolitan crowd in the great conservatory of the Pouhon. Sunshine, subdued by the ground-glass panes of the roof, falls through spreading palm fans and tree-ferns, dappling the gravel walks with flecks of ochre light; gay dresses and the turban of a Hindoo supply bright splashes of colour amid the greenery. The ease of these groups of fashionable idlers — walking, flirting, smoking, discussing politics—are rendered with acute humour and delightful subtlety of observation.



IN TANGIER.

In 1884 we find Nicolet in London executing some commissions for portraits;

England still brought him good luck. In 1885 he went to Holland, where he painted his first picture for the Royal Academy, "Her Only Cares," representing an old Dutch woman feeding her cats. He seemed to be intending to spend the winter of 1888 in London, when he suddenly set out for Morocco. One yellow fog, such as he can by no means endure, was enough to send him flying from the banks of the Thames in search of sunshine at Tangier and elsewhere. He brought back from Tangier his "Story-teller, Morocco," a masterly work very finely composed. A crowd of Arabs, of various physiognomy, squat huddled in their burnous, and attentive to one of the wandering story-tellers who go from place to place reciting or improvising tales as full of fancy as the "Arabian Nights." The "Story-teller," which attracted considerable attention in the Royal Academy, was bought, while still but a sketch, by Mr. Francis Mason, just as the painter was leaving for Europe, and was not finished till the following year, when he revisited Morocco. It was awarded a bronze medal at the Universal Exhibition in Paris, 1889.



THE MINUET.

From the Painting by Gabriel Nicolet, in the Possession of H. L. Florence, Esq.

From Tangier Nicolet was sent to Southern Morocco as artist and correspondent to the *Illustrated London News*. The Sultan was setting out on an expedition against some rebel tribes, a wonderful opportunity for the artist, in company with the explorer Henri de la Martinière. It was a year of travel and adventure, often of danger. At this time he sent to the *Illustrated London News* the drawings called "A Chain of Prisoners," "The Sultan's Court: A Cry for Vengeance,"



THE NOVELETTE.

By Gabriel Nicolet.

"The Sultan's return from the Pilgrimage to Muley Idriss," etc. These drawings made some sensation; they were far above the common run of illustrations, and were stamped by high artistic merit. They were pictures, the work of a consummate draughtsman gifted with a fine feeling for composition. They brought to the artist numerous offers of employment on various papers; but Nicolet clung to his independence, and pledged himself to none.



M. NISARD, OF THE ACADÉMIE FRANÇAISE.

Nicolet returned to Holland. He spent the winter at Egmond, a little village buried in the north of Holland. And this was the reason why. One day, as he wandered along by a canal in Amsterdam, he had noticed a girl in a mediæval costume, partly red and partly black, with a lace cap. He made inquiries about her, and learnt that she was an orphan, wearing the uniform of an orphanage at Amsterdam. Nicolet at once saw a complete picture. By influential introduction he was admitted to visit the home. He was allowed to be present at the classes, to make sketches and studies on the spot, and to borrow the necessary costume and accessories. Then he went back to Egmond, and never quitted the village for a whole winter, working there at what is now one of his best known pictures, "The Orphans of Amsterdam." It represents a sewing class in one of the rooms of the orphanage. It was hung on the line in the Royal Academy Exhibition of 1893, was awarded a medal at the Paris Salon of 1895, and when exhibited at Bâle in 1889 was purchased by the Swiss Confederation for the Geneva Museum. At the Paris Exhibition of 1900 it took a silver medal.

To complete the list of Nicolet's more important works I may name "A Sister of Mercy," exhibited also under the French title of "Une Convalescente," and "A Novelette," exhibited in the Royal Academy in 1894, a charming work, full of sincerity and the simplicity of good art, breadth of draughtsmanship, luminous brilliancy, and delicacy of colouring, with graceful execution to match the grace of the subject. Finally may be mentioned his "Children's Mass," highly admired in the Paris Salon, 1900. Gabriel Nicolet has drawn many illustrations of books, and his work as a portrait painter is also considerable.

If it be true that style reveals the man, a painter's work certainly reveals the artist; and never was any artist more completely the man shown in his painting than is Gabriel Nicolet. A good temper, great contempt for ready-made opinions that pass current because men will not take the trouble to think, scorn of what is conventional youthful enthusiasm even at the age of forty, a clear brain, and, paradoxical as it may seem, great simplicity with a vein of sly satire—all are to be seen in Nicolet's painting.

The painter regards art as simply a means of conveying an impression. Estimating mere technique as a secondary consideration, he works in water colour, in oils, or in pastel, etches, or draws in black and white, in obedience to the impulse of the moment, making good use of what-



AT LOURDES.

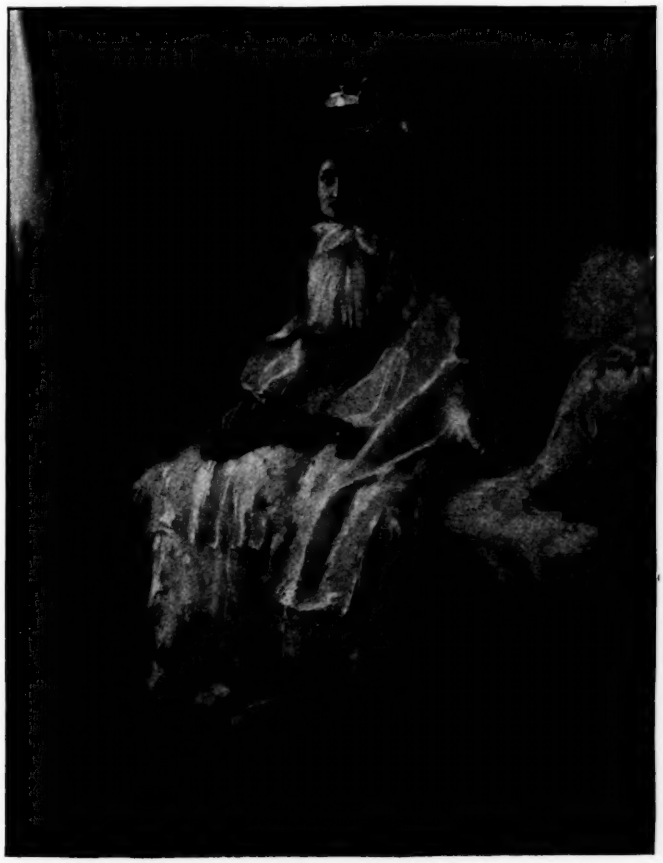


A STUDY

BY GABRIEL NICOLET.

ever medium he employs, never speaking unless he has something to say, and saying it with simplicity and raciness. His drawing is correct, while it shows breadth of style. His colouring is refined and choice. Some of his pictures remind us of the work of Alfred Stevens, with a certain lack of morbidezza, but with some of the sense of tone which we see in Jacob Maris.

Nicolet has instinctively adopted a somewhat nomadic life, well suited to his temperament. Though he travels a great deal, he always settles for a time in London or in Paris; he has a studio in each of these capitals, and takes the benefit of a friction of ideas on art in its newest movements by turns in France and in England.



THE VISITOR.

By Gabriel Nicolet. In the Possession of Captain Foster.

A NOTE ON SOME NEWLY ACQUIRED DRAWINGS BY HOGARTH AT THE BRITISH MUSEUM.

By AUSTIN DOBSON.

ACCORDING to the editors of Ben Jonson, the origin of Hogarth's "Industry and Idleness" must be sought in the Jacobean comedy of *Eastward Hoe*. Connections of this sort are fatally seductive to the evolutionist inquirer, who must perforce find a source for everything; but those who turn to *Eastward Hoe* itself will probably be puzzled to discover the likeness. There is a master with good and bad apprentices in *Eastward Hoe;* there is a master with good and bad apprentices in "Industry and Idleness." But between the Touchstone, Quicksilver, and Golding of the one, and the West, Idle, and Goodchild of the other, little resemblance exists, in fact, save affinity of function and some similarity of purpose. Moreover—and this is material—there is nothing to prove that Hogarth had ever seen *Eastward Hoe* at all, nor is there any record that it was acted during his lifetime until after the plates of "Industry and Idleness" had been issued in 1747. The first suggestion of his indebtedness to the play occurs in Colman's prologue to the adaptation which Mrs. Charlotte



INDUSTRY AND IDLENESS. THE DRAWING FOR PLATE III.

Lennox (of *The Female Quixote*) produced at Drury Lane in 1775:—

> "Artists, like these (Old Ben the chief!) to-night,
> Bring idleness, and industry to light;
> Their sketch by time, perhaps, impair'd too much,
> A female hand has ventur'd to retouch;
> Hence too our Hogarth drew, nor scorn'd to glean,
> The comic stubble of the moral scene,
> Show'd to what ends both good and evil stretch,
> To honour one, and t'other to Jack Ketch;
> Turn'd ridicule 'gainst folly, fraud, and pride,
> And fought with humour's lance on virtue's side."

Garrick set Mrs. Lennox upon reviving *Eastward Hoe*, and Hogarth may, of course, have studied that masterpiece in the Garrick collection. But as to this his own report is silent. Speaking in his Autobiography of "Industry and Idleness,"

his object was, he tells us, to exhibit "the conduct of two Fellow-prentices; where the one, by taking good courses, and pursuing those points for which he was put apprentice, becomes a valuable man, and an ornament to his country: whilst the other, giving way to idleness, naturally falls into poverty, and most commonly ends fatally, as is expressed in the last * Print." This is how he describes his intention; and the excellent (but insupportable) Dr. Trusler, who got his material from the painter's widow, adds nothing to the contrary in the commentary he published in 1768. If, then, there is any connection between *Eastward Hoe* and "Industry and Idleness," it was probably discovered long after Hogarth's death.

The question of the relation of the plates to the play is, however, of less moment than the plates themselves, a majority of the original designs for which have now, by a fortunate chance, found a final home in the British Museum. Their first possessor appears to have been Horace Walpole, who no doubt obtained them direct from the artist himself. At the Strawberry Hill sale of 1842, in which they were lot 1311, they passed, together with a set of the prints, to Mr. H. P. Standly of St. Neots, a well-known Hogarth collector. When, three years later, they again came on the market at the Standly sale, their number had been increased by four, making them sixteen in all. Their next owner was Mr. Gye, from whom they were transferred to Mr. E. Cheney. Then in July, 1896, they were secured by the vigilant Keeper of the Prints at Bloomsbury. As far as can be ascertained, Hogarth never made any other studies for this series, so that these drawings possess exceptional interest to the student, since they comprise specimens of his work ranging from the first rough and tentative pen-scrawl to the elaborate washed design for transfer to the copper. They also disclose, in many cases, the alterations which suggested themselves to the artist as his performance progressed towards completion; and they include two hitherto unknown sketches which were discarded in favour of the existing compositions.

One or two of the drawings have titles in Hogarth's autograph. Under the first, which is highly finished, is written, "The fellow Prentices at their Loomes Representing Industry and Idleness," and the script exhibits that "d"-like "e" of the eighteenth century of which Fielding makes mirth in the "Journal of a Voyage to Lisbon," alleging that it had converted "wine" into "wind." Another inscription, that on the drawing for Plate III, illustrates Hogarth's



INDUSTRY AND IDLENESS. I. FINISHED DRAWING FOR PLATE VI.

* It is really the last but one.

notoriously defective spelling: — "The bad Prentice at play in the Church yard with Pickpokets." Under the figure of the merchant in a rough sketch of Plate IV is written "a Quaker," which no doubt accounts for the fact that Mr. West always appears wearing his hat. Careful comparison of the drawings with the engravings shows that Hogarth made, either in the transfer or on the copper itself, many minor additions which help out the significance of his parable. In Plate I, Idle's quart-pot is reinforced by a short pipe stuck in the handle of the loom; the ballad of "Moll Flanders" is added above his head; and the two "Prentices' Guides" — one torn and the other intact — are inserted in the foreground. In Plate II, which, by the way, contains an excellent example of the old three-decker pulpit of the Georgian era, there are no material variations; nor are there any in the admirable sketch for Plate III, of which we give a copy; but in Plate IV the cat is inserted and the clasped gloves. In most of these drawings the superiority of expression is very marked—a fact which indicates that, although Hogarth's fertile invention supplied him with endless illustrative detail, his technical skill as an engraver was not always equal to the effective translation of his conception into copper. Mr. West and the beadle of Plate III, for instance, are certainly much finer in the drawings than in the engravings.

One or two notable variations are to be found in the terrible design to Plate VII. A skurrying rat is added in the print, presumably to justify the presence of the cat falling down the chimney; and over the bed, instead of the petticoat of the print, hangs a theatrical-looking sword or scimetar Hogarth is not likely to have perpetrated so trite a stroke as this; and it is not improbable he intended to suggest that the garret depicted was in Hanging Sword (otherwise Blood Bowl) Alley, Fleet Street, in the cellar of which the squalid scene in Plate IX is enacted. This latter plate differs considerably from the design. There is no dead body being put down the hole, and in place of the group of Bow Street officers bribing Idle's paramour, there is nothing but a stout hostess (?) handing a dram to a man. The same elaboration is to be found in Plate VI, of the finished drawing for which we give a copy. The marrowbone and cleaver men are added, as is the "stump-in-the-bowl" to the right. In place of these, the drawing only shows a huge woman and a child with a doll. The drawing for Plate X, in which the idle apprentice is brought before the industrious apprentice in his capacity as alderman, is accompanied by a first sketch, from which it is clear that the bribing of the clerk to wink at the



INDUSTRY AND IDLENESS. SKETCH FOR A PLATE.

fact that Idle's accomplice is swearing with his left hand on the Bible, was an after-thought worked out in the finished design.

For Plate XII ("The Industrious 'Prentice Lord-Mayor of London") there is neither sketch nor drawing; and the variations in the finished drawing of Plate XI ("The Idle 'Prentice Executed at Tyburn") are, with one exception, of little interest. The hangman is not smoking; and the Ordinary appears to be addressing the crowd from his coach window, while a man on the roof prods him from above. The Methodist in the cart is conspicuous for his absence; that is to say, there is a blank left for his figure. Of the two discarded sketches, one is less worked than the other, and more difficult to interpret. It represents the idle apprentice, a fat woman (his mother), and a seated personage who resembles Francis Goodchild. He is giving a document to Idle. The mother, a very different figure from the tearful personage with the thin deprecating hand of Plates V and X, has her handkerchief at her eyes. In the other design—of which we give a copy, and which is much more made out—the fat woman appears again at the door of a cook's shop, over which is written "Roast and Boiled." With her carving-knife in her hand, she is apparently bidding a hasty farewell to Idle, who at the same time is passing something he has taken from the shop to a man behind him. He is in seafaring costume. Below, to the right, is a cobbler, hammering away in a cellar, with a bird in a cage above his head. Upon the object which Idle is transferring to his accomplice are the words, "Fowler's Cook Shop." This conclusively identifies him, for in the drawing for Plate XI (and this is the important variation to which reference is made above) the ballad singer is selling "The last dying Speech and Confession of Thomas *Fowler*," showing that Hogarth had at one time intended to give this surname to Mr. West's bad bargain. Why he selected the name of Fowler is obscure, as in 1747, when the series was published, no recently executed criminal seems to have borne that name, although a girl called Hester Fowler was sentenced to death for felony in April, 1745, and was subsequently reprieved for transportation. It is to be observed as curious that another of the persons sentenced at the same date, and not reprieved, was one Edward Gilbert (a weaver like Mr. West), who was hanged for murdering his apprentice, Thomas Salter.

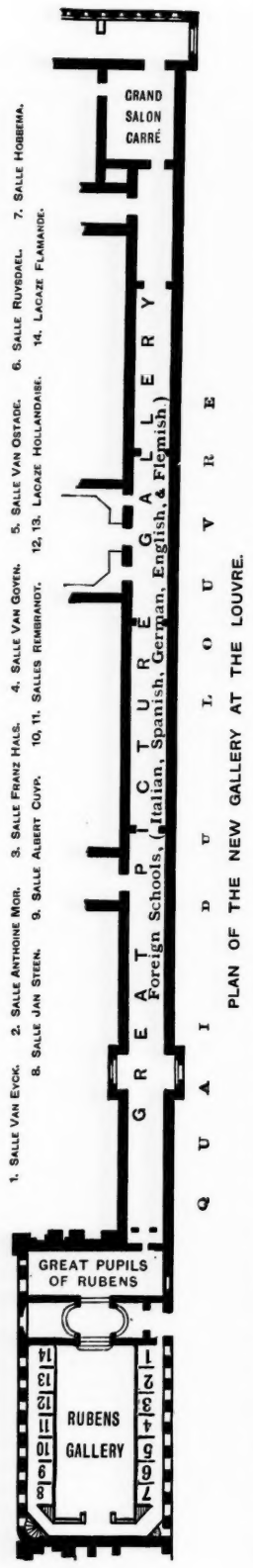
THE NEW LOUVRE.

By FRANK RINDER.

FOR every person who responds to the appeal of the beautiful, the name of the Louvre calls up a hundred cherished memories. The French national treasure house on the banks of the Seine, once a royal palace, contains statuary, drawings, pictures, whose educational worth cannot be over-estimated. But for a nation to possess fine sculpture, and fine pictures, does not alone suffice; the immediate worth of these things depends in large part on the way in which they are arranged. For long the directors of the Louvre, as those of many other public collections, have been at a disadvantage in this respect. They have lacked wall-space fitly to exhibit even the pictures of outstanding interest. Happily, during the present year of the great World's Fair in Paris, two additional galleries, and sixteen miniature *salles* or "cabinets," have been made available for the display of pictures. The gain is enormous.

Many visitors to the great Exhibition, indeed, weary of its thousand attractions, have during the past few months turned from it to spend a quiet hour or two in that old home of beautiful things, the Louvre, finding an added source of pleasure in the re-arranged pictures. First, a word as to the new rooms. It will be recalled that formerly one came to a stop at the west end of the Grande Galerie—which runs out of the Salon Carré on the southern, or Seine side of the Louvre—on the first floor, of course. Now it is different. On May 21st, M. Émile Loubet, the President of the Republic, inaugurated a Van Dyck Room at the western end of this great gallery. It is an oblong room of good size and well lighted, running at right angles to the gallery out of which it opens. Yet further west, as will be seen by the plan, a spacious gallery has been devoted entirely to the finest of the celebrated series of pictures by Rubens, executed to decorate the Palace of the Luxembourg, illustrating the history of Marie de Medici. This Rubens room, constructed on the old riding school of the Prince Imperial, is on a lower level than the Van Dyck, as are the sixteen small cabinets, eight on each side, entrance to which is gained from either end of the Rubens room.

Initially, however, let us take a *coup d'œil* of the Salon Carré—wherein on April 2nd, 1810, was celebrated the marriage of Napoleon and Mary

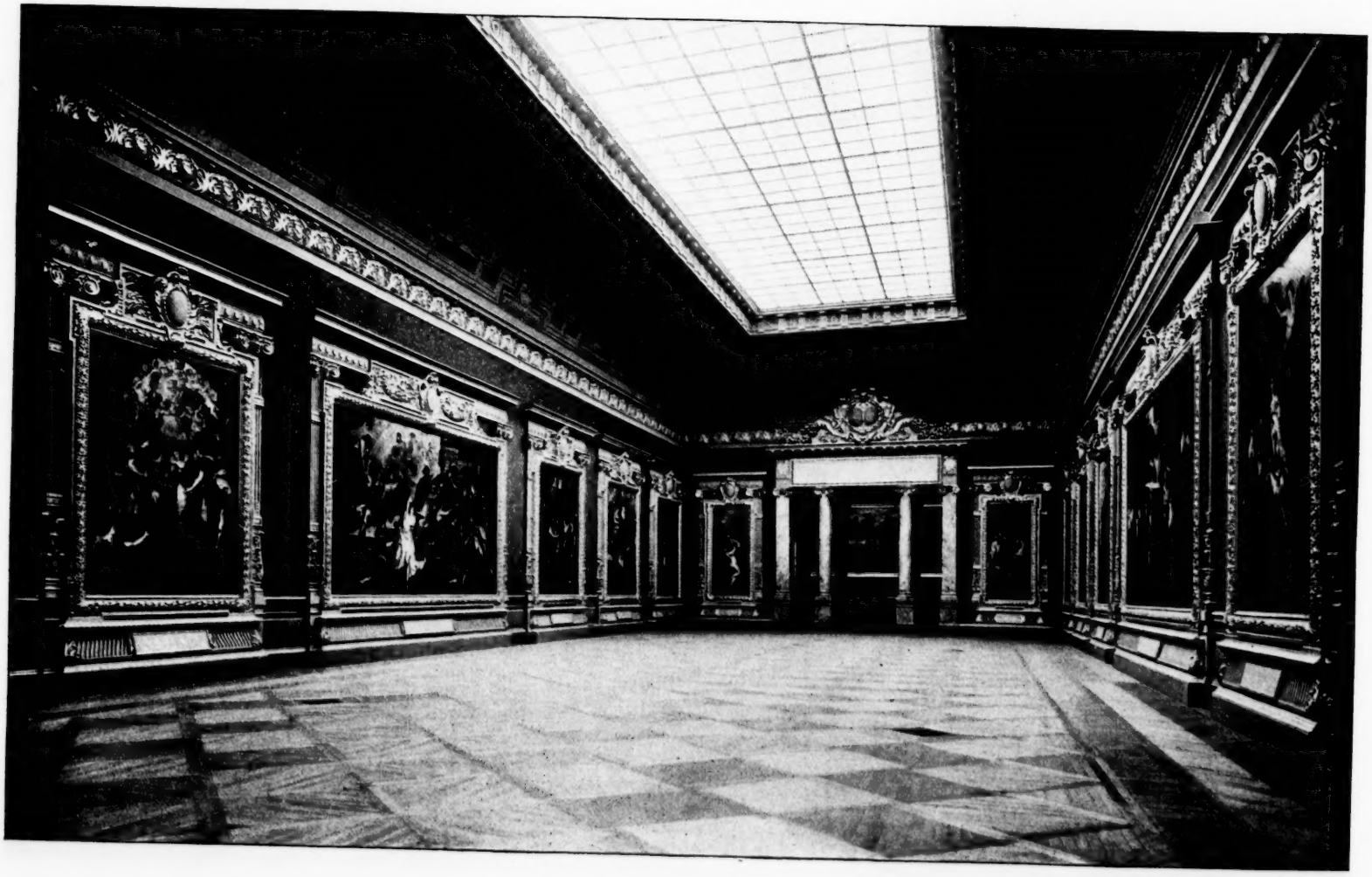


PLAN OF THE NEW GALLERY AT THE LOUVRE.

Louise—which too many pseudo-enthusiasts, misled by the false idea of a "room of masterpieces," regard as the beginning and the end of the Louvre picture collection. Extensive as have been the changes here and elsewhere, not one is more pregnant in its results, perhaps, than that which has borne across from the west corner of the south wall to the centre of the north wall the "Fête Champêtre" of Giorgione. Go to the Louvre about mid-day, when the sunlight is upon it, and you may enter into this picture's full heritage of beauty. The little Giorgio, as he was lovingly called by the people of Castelfranco and Venice, seems to have had on his palette as colours when he painted this work the joys of life, and he wrought those colour-joys into a pattern so exquisite, wrapped in an atmosphere so buoyant, that the beauty, once discerned, abides ever in the memory. Infinitely better now than heretofore, we may grasp the significance of Rossetti's sonnet—as nearly as may be the equivalent in words of Giorgione's picture—and discern here a symbol of "life touching lips with immortality." Another masterpiece hangs next to it, but the juxtaposition is the reverse of happy: Leonardo da Vinci's "La Gioconda," is now placed between the Giorgione and that by comparison, forced, high-lighted picture, "The Mystic Wedding of St. Catherine of Alexandra," by Correggio. The enigmatical smile on her face—a smile that has haunted the imagination of men for four centuries—has now a shade of bitterness, one might think. With a dignity whose like in the world of picture none other seems to possess, Mona Lisa—she who breathes in a world of soft shadow, and looks out from it into an immeasurable beyond—is a living protest against her position between those strongly-lighted pictures, whereby her deep beauty is made to take shelter within itself for very existence's sake. In the re-arrangement of the Salon Carré the changed position of the Giorgione is all to the good, the new place given to "La Gioconda" in almost equal measure disappointing.

Foremost among the pictures which have been removed is the exquisite Van Eyck, removed to the first of the new small salles. Similarly, we look in vain for the Antonello da Messina, the lovely "Apollo and Marsyas," known as the Morris Moore Raphael, the Hans Memling, several Rembrandts and other works which we have been accustomed to study with pleasure in the Salon Carré. As now arranged, it contains twenty-five pictures which may more or less be regarded as on the line, and fifteen of lesser importance hung above.

Beginning on the left of the door as one enters from what is known as the Duchâtel Salle, where the photographs are sold, we find Correggio's well-known "Antiope," lying asleep with a Cupid at her side, once in the possession of Charles I. The east wall contains a couple of Titians: "The Crowning with Thorns," said to have been painted when the master was seventy-six years of age; and the exquisitely composed and coloured "Entombment," executed about 1520. On the further side of the eastern door is Raphael's "Archangel Michael striking Satan to the Ground." Dividing two fine Titian portraits at this point—the profile presentment of François I, and the reserved, masterly "Man with the Glove," is the richly coloured "Sleeping Jesus," attributed when it was in the collection of Louis XIV to Andrea Solario, but now given to Bernardino Luini. As heretofore, one of the finest examples anywhere to be found of the art of Paul Veronese occupies nearly half the wall-space on the southern side, which point we have now reached in our circuit—I mean the "Wedding Feast at Cana." Next in order on the line come Nicolas Poussin's portrait of himself, standing in three-quarter profile in his studio; "The Holy Family," credited to Paul Veronese; and the strong presentment by Jean Foucquet of Guillaume Juvenal, Chancellor of France. "The Virgin, The Child, and St. Anne," by Leonardo, a picture



THE NEW RUBENS ROOM AT THE LOUVRE

From a Photograph by Neurdein, Paris.

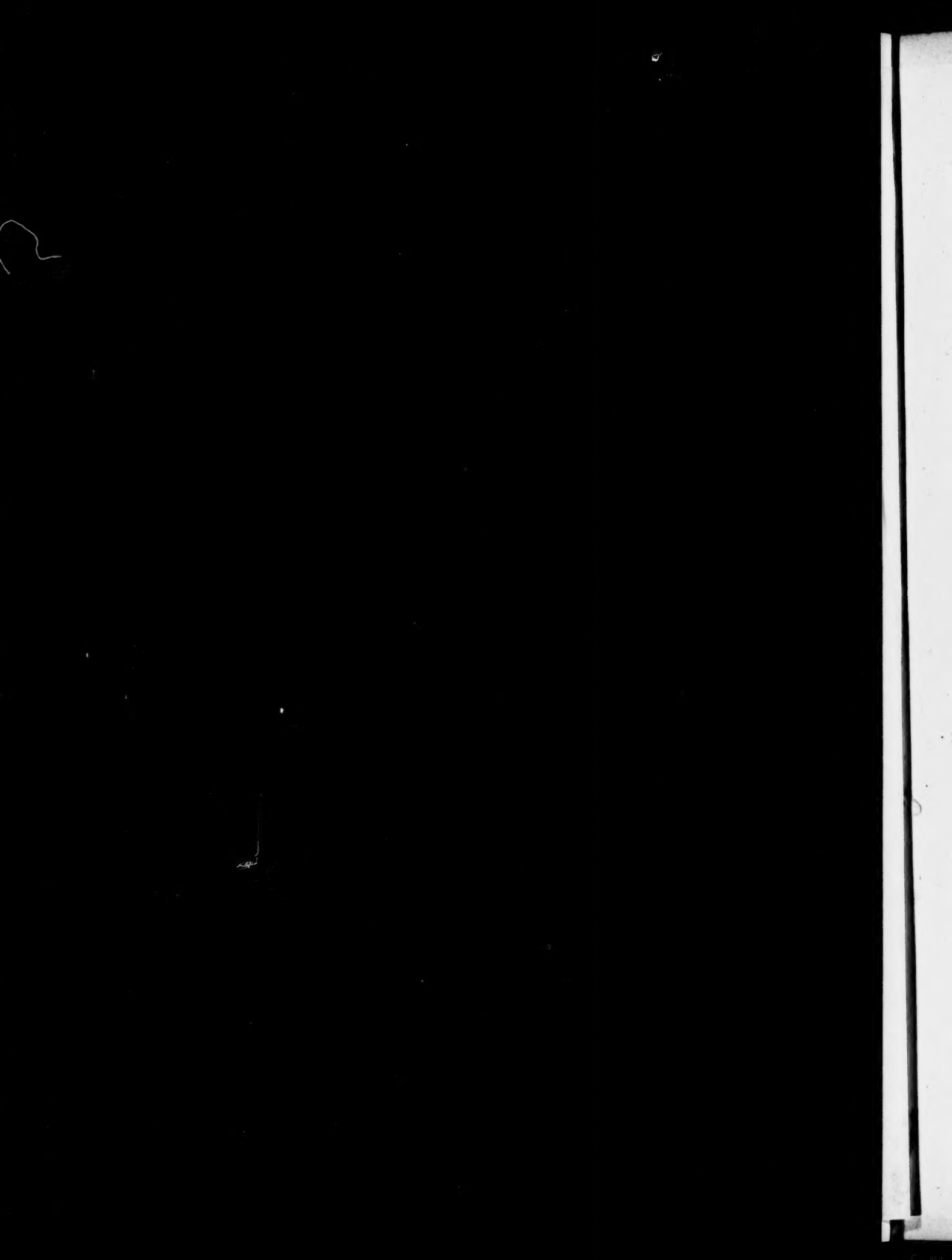
whose origin is delightfully touched upon by Mr. Maurice Hewlett in "Little Novels of Italy," still hangs at the turn of the wall. Henceforth, many will think of Molly Lovell of Wapping, the beautiful woman who fared from Thames-side, married the Duke of Nona, and was seen one day in Milan by Da Vinci thus seated on the knee of her friend, Bianca Maria Sforza of the green eyes. The first picture on the north side of the door leading to the long gallery is the portrait of a young man, leaning on a stone balustrade, by a Florentine artist of the sixteenth century. Thereafter come two of the most widely-remarked pictures in the Louvre: Raphael's "La Belle Jardinière," and that consummate painting by Velasquez, the portrait of the Infanta Margarita Maria, a faint pink bow in her unforgettable light hair. Passing the big subject landscape of Poussin, "Diogenes throwing away his Wooden Bowl," and Raphael's "Holy Family (of François I)," we come upon an example by Tintoretto, an artist hitherto unrepresented, if I mistake not, in the Salon Carré. The example chosen is "Susanna at her Bath." In the order named we now encounter Titian's "Alphonso di Serrara and Laura di Dianti," suggestive somewhat of his "Flora" in Florence; Rembrandt's powerfully wrought portrait of a woman by no means handsome; the Giorgione; "La Gioconda;" the "Mystic Marriage of St. Catherine," by Correggio; Raphael's superb presentment of Balthasar Castiglione; and finally, the sole example of Flemish art now hung in the room. This is the portrait group by Rubens of Hélèna Fourment, his second wife, and two of her children. In it the artist's powers as a colourist, as a creator of beauty, are ably exemplified.

To the right, immediately as we enter the Grande Galerie, is the small oblong room devoted entirely to early Italian masters. About one-half of its former contents have been removed, to be hung with more careful sequence in suitable positions on the walls of the long gallery. The gain is great, for the room has not now the appearance of being overcrowded. Among familiar pictures that remain, are Giotto's "St. Francis of Assisi receiving the Stigmata," "The Virgin, with Angels," perhaps mistakenly attributed to his master, Cimabue; an excellent Filippo Lippi, and, to go no further, the beautiful "Virgin and Child," given to Gentile da Fabriano. Here, by the way, have been placed several unascribed Italian works, recently bequeathed to the Louvre by the late Baroness de Rothschild.

As will be recalled, the long gallery is divided by pillars into six sections or "travées." With the additional rooms at the disposal of the authorities, it has been found possible to give a genuine *raison d'être* to the hanging here. Sections A, B, and C are devoted entirely to Italian pictures. "The Virgin of the Rocks" looks out at us from her old position, neither have the two well-known pictures by Andrea del Sarto, that by Boltraffio, and others by Bronzino, Solario, Borgognone, and Bonifazio been markedly re-arranged. Better seen, however, than in the past are four works by Andrea Mantegna. His "Calvary" comes from the Salon Carré, his wonderful "Virgin of Victory," "Wisdom Victorious over the Vices," and the glorious "Parnassus," whose music was as "a sweet possessive pang" to Rossetti, from the little Italian room. Section D is in part given up to the Spaniards, Murillo, Velasquez, Goya, Salvator Rosa, and the rest. After a gap of a couple of feet, we find the British pictures, moved from the room officially known as No. XI, where relatively few visited them. Constable, Romney, Lawrence, Mulready, Richard Wilson, Beechey, Morland, Opie, Hoppner, that half-French artist, Richard Parkes Bonington—who may be studied with so much profit at Hertford House—Raeburn, and Allan Ramsay are among those represented. Sections E and F contain examples of Flemish art by Teniers, Snyders, Jordaens, and still one or two works by Rubens and Van Dyck.

Quitting the long gallery at its eastern end, we enter the new salle named after Van Dyck. A place of honour in the centre of the north wall is given to his justly renowned "Charles I," the quintessence of distinction as he stands by his horse in kingly pose; while hung around are the "Virgin and Donors," the equestrian portrait of François de Monçade, the fine group showing Charles Louis, Duke of Bavaria, and several portraits, including those of the Duke of Richmond and of himself. It is of great interest to compare these works by Van Dyck with an equestrian portrait of Ferdinand, Archduke of Austria, from the hand of his lesser contemporary, Gaspard de Crayer. Not a few important pictures by Rubens are hung in this room. We find, for example, "Christ upon the Cross," "A Tournament near a Castle," portraits of François de Medici, Baron Henri de Vicq, that masterly work which has for theme the head of Cyrus being plunged into a vase of blood, and three of the Marie de Medici series—her birth at Florence, her education, and "Le Gouvernement de La Reine," for which space was not available in the new Rubens gallery. The contents of this Flemish room include, again, one or two examples by Philip de Champaigne and Jordaens.

Attention must be directed to the fine new gallery at the extreme western end of the Louvre, now occupied by eighteen large canvases of Rubens, concerned with the history of Marie de Medici. About this brilliant *tour de force* series, which perhaps no other painter could have executed with equal success, there is no need to speak.





THE MILKMAID.

FROM THE PAINTING BY GREUZE, RECENTLY ACQUIRED BY THE LOUVRE.

Inasmuch, however, as the arrangement does not follow the chronological course of events, details of this kind may be acceptable. Seven pictures are placed in as many panels in each of the long side walls, the two particularly large works occupying the centres. The remaining four are placed on either side of the eastern and western entrances. The series begins to the left as we pass from the Van Dyck room with "La Destinée de Marie de Medici." On the southern wall are "Henri IV reçoit le Portrait," "Débarquement de Marie au Port de Marseille," "Naissance de Louis XIII," as the central piece the large "Couronnement de Marie," and on the further side "Marie au Pont-de-Cé," "Félicité de La Régence," and "Marie s'évade du Château de Blois." On the western wall hang two of the series: "La Conclusion de la Paix" and "Entrevue de Marie avec son Fils." The first three pictures on the northern wall show respectively the "Réconciliation de Louis et Marie," the "Majorité de Louis XIII," and the "Echange des deux Princesses," while the centre is given to the "Apothéose de Henri IV," and there follow "Henri IV part pour la guerre d'Allemagne," "Mariage de Henri IV avec Marie de Medici à Lyon"—somewhat late in the day, it must be confessed—and "Mariage par Proclamation [proxy] à Florence." The last of this remarkable series shows "Le Triomphe de la Vérité." These pictures, until recently hung high on the walls of the narrow Grande Galerie, are now provided with a fitting home. They were painted, not to hang in a crowded gallery, but to be the sole pictorial decoration of a spacious apartment or suite.

The first of the small cabinets contains Van Eyck's world-renowned "Virgin with the Donors," painted early in the fifteenth century—not long after, it is interesting to recall at this moment, the death of Geoffrey Chaucer—yet whose beauty and endless fascination remains unfathomed. A triptych by Memling, and examples of Quentin Matsys are here. The Antoine Mor room has as principal attraction, perhaps, "The Dwarf of Charles V," while "La Parable des Aveugles," by the Flemish artist Breughel, holds a prominent position. The next salle is named after Frans Hals, and contains his wonderful group of the Van Beresteyn family, the portraits of Réné Descartes, of Nicolas van Beresteyn, and of his wife. By Mierevelt, again, are a couple of portraits. The cabinets numbered on the accompanying plan 4, 5, and 6, contain respectively examples by Jan van Goyen and Dirk Hals, by Adrian van Ostade, Wouvermans, and Van der Helst, and by Ruysdael, Metsu, Terburg, Van der Heyden, and others. The last of the little cabinets on this southern side to which notice may be directed—No. 8, like No. 9 on the other side, is unnamed, and does not contain work of the first order—is that called after Hobbema, whose "Watermill" holds the place of honour, while Paul Potter, Du Jardin, and other Dutchmen are represented.

Passing through Cabinet IX, where there are some Jan Weenix and Huysum studies of still life, we reach that devoted to Jan Steen and the always delightful "little Dutchmen." Here, removed from positions where they could be studied with less profit, are examples by Jan Steen, Van der Heyden, Terburg, Metsu, Netscher, Mieris, and their fellows, which cannot fail afresh to enchant all who recognise the technically excellent. Besides four important examples by Albert Cuyp, the room of that name contains the only two pictures possessed by the Louvre (and profoundly pleasure-giving they are) by Peter de Hooch. The Rembrandts, some from the Long Gallery, others from the Salon Carré, have been brought together in Rooms XII and XIII, in the first of which are to be found in addition the fine series by Gerard Dou, including "La Lecture de la Bible" and "Le Peseur d'or." When, in 1869, Louis Lacaze bequeathed his collection of pictures to the Louvre, he expressed a hope that they might be lodged in a special room. Until now this condition has been complied with almost to the letter, and even the rearrangement has not violated the spirit of the request. Certain pictures, and some of the best, it must be confessed, have been removed from what is known as the Lacaze Gallery, at the north-east extremity of the Louvre, and are now to be found in Salles XIV, XV, and XVI, whose names sufficiently indicate their contents: Lacaze Hollandaise and Lacaze Flamande. The authorities of the Louvre are to be cordially congratulated, first on gaining the much needed extra wall-space for the display of pictures, and next on the general excellence of the rearrangement.

GEMS OF THE WALLACE COLLECTION.

BEING REPRODUCTIONS OF MANY OF THE MOST ADMIRABLE PICTURES AT HERTFORD HOUSE.—III.

11. Nelly O'Brien. By Sir J. Reynolds.

Although this portrait of Nelly O'Brien is not, perhaps, the prettiest of Reynolds's several (at least four) versions of the famous actress, it is one of the most perfect examples of his art remaining perfect for us at the present day. It is, indeed, extremely fine alike as to quality and colour, and has probably not much changed since it was painted in 1763. Yet this picture, which some believe to be the very finest of all his masterpieces, was sold by auction in the lifetime of the painter for ten guineas (Mr. Taylor said three); and in 1793 it had risen to £21 at the Hunter sale, when it was knocked down to Sir Watkin Williams Wynn. In 1810 it was acquired by the Marquess of Hertford for £64. The picture was exhibited for the first time at the Old Masters Exhibition at Burlington House in 1872, when its brilliant condition created a good deal of sensation.

Seated full face in a landscape, with a white poodle (or is it a spaniel?) in her lap, the famous courtesan, her face in delicate shadow, wears what was called a Woffington hat upon her head. The quilted petticoat beneath the muslin dress, the black lace mantilla, and the pearl necklace are all painted with extraordinary brilliancy, yet with perfect realism. The picture was not engraved during her lifetime. The lady died in 1768, in Park Street, Grosvenor Square, and two years later appeared Charles Phillips's mezzotint, with (in the second state) some verses by Dryden beneath the title. Samuel Okey also scraped a plate, three-quarters the size of the other. J. Wilson, J. Watson, and C. Spooner also immortalised the lady in their plates. It is remarkable that, in spite of her notoriety, Nelly O'Brien has received little notice of the biographers and the writers on the byways of the life of the town. She has been described as "a young lady of the Kitty Fisher school." A writer in *Blackwood* exclaimed when the picture was exhibited at Bethnal Green, "Bless her! how friendly her eyes look as she sits there bending forward!—listening, is she? with arch half-smile, slightly amused at the long stories we are telling her, but all in the most genial, neighbourly way. By-and-by surely a mellow Irish laugh will burst into the silence. Who was she, this sweet Nelly? We do not know, nor what became of her, nor whom she made happy with those smiles of hers." In his "Life of Sir Joshua Reynolds" Mr. Claude Phillips refers to the frequency of the visits of Nelly O'Brien to the studio, from which has been supposed that she sat to the cold-hearted Reynolds for the figures of his portraits of ladies, and he quotes from his pocket-book for 1762 an entry: "With Miss Nelly O'Brien in Pall Mall, next door to this side the 'Star and Garter.'" What she was is hinted in Leslie and Taylor's "Life and Times of Sir Joshua Reynolds": "She was the *chère amie* of Lord Bolingbroke, as well as everybody else (see Walpole's letter to George Montague, March 29th, 1766)." She was, indeed, one of the most fascinating women of the day, and entangled a great number of high-born persons in her net at the same time.

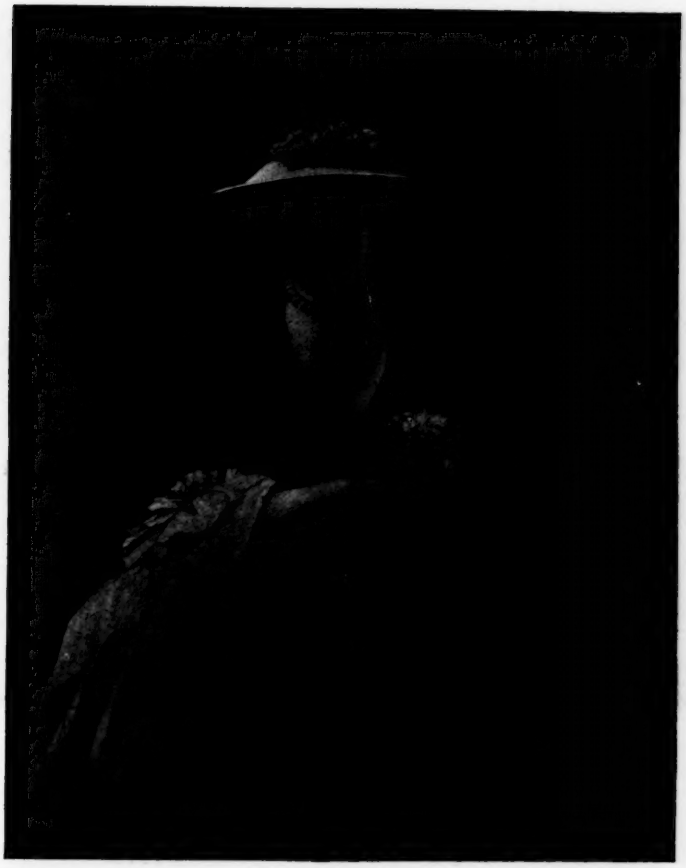
12. River Scene with Shipping and Figures. By Cuyp.

Cuyp is one of those painters whose works were warmly appreciated in England before they were cared for or sought for abroad, so that the greater number of his best pictures are to be found in this country. This work is not one of the class for which Cuyp is, perhaps, most popularly known—those pictures of pure limpid sunlight; but it is a very admirable example of his other manner. The interesting composition, excellently balanced although evidently a transcript from nature, the finely built-up sky—full of incident, yet not forced—are characteristics of the master; but as regards the last, at least, not represented in the group of pictures now in the National Gallery.

Nearly a hundred years ago one of Cuyp's pictures was knocked down at Christie's for more than £600. It is not surprising, therefore, that when the "River Scene with Shipping," or "A View in the Environs of Dordrecht," came up for sale, on the dispersal of the Patureau collection in 1857, Lord Hertford had to pay for it not less a sum than £1,040. The picture has also been known as "View on the Maas."

13. A Fête Galante. By Pater.

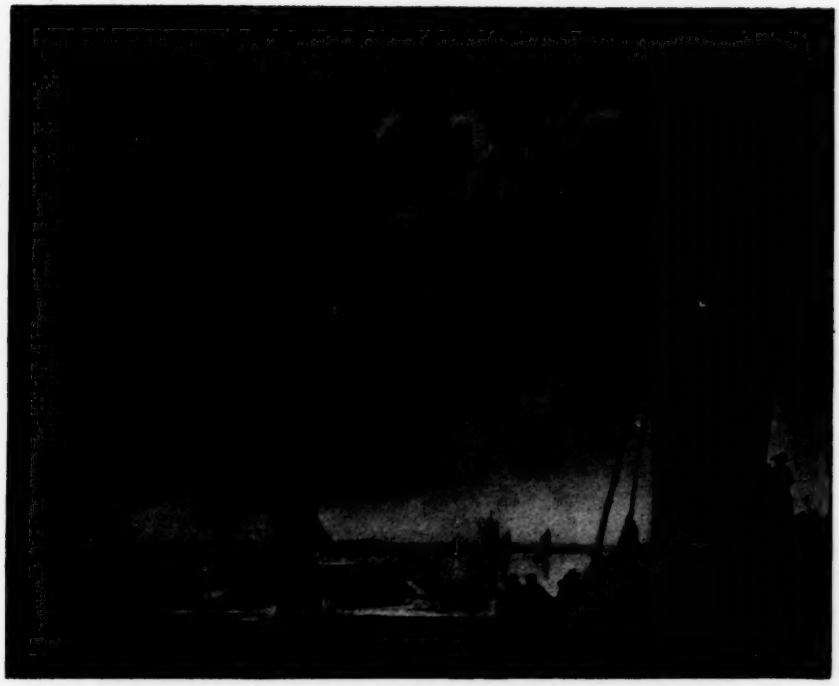
This picture is one of the happiest examples of a mere *fête galante* in the whole sum of the artist's work. It is not, of course, very original. If it be carefully examined, it will be found in some measure to resemble the "Ladies Bathing" (in the Scottish National Gallery), only that the composition is reversed. This charming and dainty work, though without the fire and brilliancy of the artist's master, Watteau, is an



43½ IN. x 39½ IN.

NELLY O'BRIEN.

By Sir Joshua Reynolds, P.R.A.



27½ IN. x 35 IN.

RIVER SCENE WITH SHIPPING

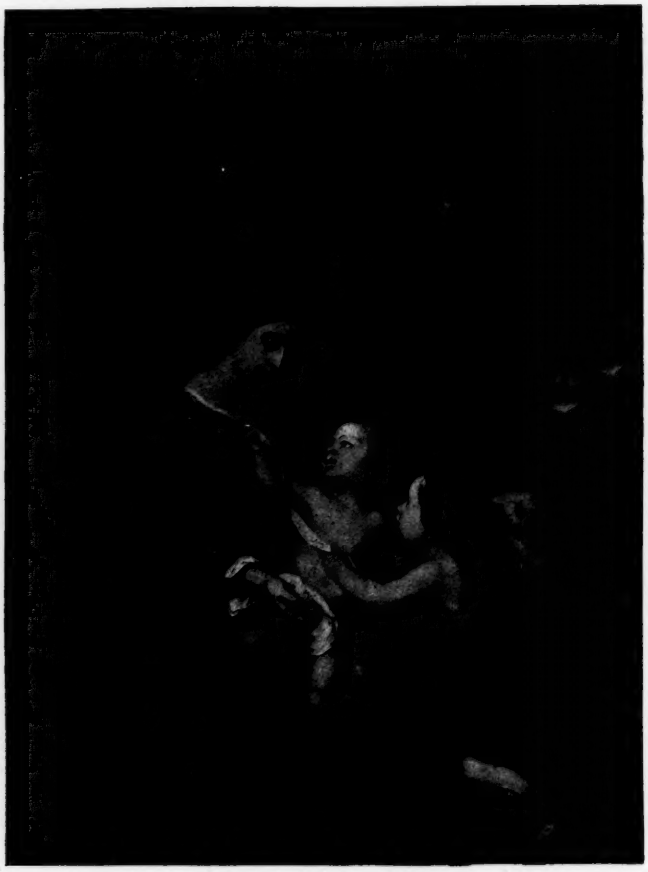
By Cuyp.



18½ IN. x 22⅞ IN.

A FÊTE GALANTE.

By J. B. J. Pater.



65½ IN. x 50¾ IN.

THE HOLY FAMILY.

By Murillo



83⅛ IN x 47½ IN

THE WIFE OF PHILIPPE LE ROY.

By Van Dyck



83⅛ IN. x 47½ IN.

PHILIPPE LE ROY.

By Van Dyck.

extremely favourable specimen of the art which M. Benjamin-Constant lately condemned, as a school, with being "witty and dissolute." But these *fêtes* and *conversations galantes*, did they ever exist? Watteau, and his followers in imitation, sought to put the characters of Boccaccio into the Champs Elysées of his own day, and some of us who come after have been betrayed into accepting his fairy-tales as history. But that his pretty falsehoods were acceptable to his contemporaries we know very well, and Pater's repetitions of his works, and his original works in the same style, were welcomed with applause. His tones were delicate, although his hands was relatively heavy; they lack the richness, brilliancy, and strength of Watteau, as his groups lack the stronger man's variety, invention, and resource.

14. The Holy Family. By Murillo.

"The Holy Family and St. John the Baptist" is the full title of this picture—a fulness which should be insisted on if it is desired to approach any degree of accuracy in identification among the vast number of Murillo's religious pictures and altar-pieces. The work was at one time in the collection of Colonel Hugh Baillie. It is an example of the sweet sentiment which has suggested the remark that when Murillo departed from his vigorous, Velasquez-like treatment of everyday life he was apt to become almost effeminate in the charm he imparted to his canvas. According to Curtis this picture is probably that which was sold at the W. Hope sale in 1849, when it was acquired for £819. It was exhibited at the Manchester Art Treasures Exhibition in 1857. A repetition (46 in. by 43½ in.) exists, or lately did, in Clewer Manor, Berkshire. It was exhibited by Admiral E. Harvey at the British Institution in 1819, and passing through the collections of Lord Nugent and Sir William Eustace, from the latter of whom Mr. Edmund Foster bought it. It was not included in the Clewer Manor sale of 1876.

15. Philippe Le Roy. By Van Dyck.

16. Wife of Philippe Le Roy. By Van Dyck.

These two portraits were among the most esteemed canvases in the collection of William II of Holland; and when that monarch died, and his gallery was disposed of by auction in the Gothic Hall of the New Palace at Amsterdam, the pair was knocked down to Mr. Mawson (acting for the Marquess of Hertford) for £5,300 which, with commission, raised the price to the purchaser to £5,470. These two pictures are altogether admirable. That of the husband, who is represented with his greyhound on the garden steps leading into his château—a work of singular grace and beauty, introducing an attitude well liked and often repeated by the artist—reminds the spectator that in some respects Sir Richard Wallace was his antitype, so much did his taste resemble the other's, alike as art patron and art lover of the highest class, and of the loftiest cultivation. The head is admirably conceived. It is that of the true Flemish type, well seen in the same artist's celebrated etching of Frans Snyders; it is the head not only of a noble, but of a man of intellectual force and refinement, as the hand is the hand of a well-bred man, graceful, yet full of nervous vigour. This portrait of Le Roy, the Seigneur de Ravels, who was the President of the Council of Finance of Brabant, is inscribed, "A. Vandyck Ætatis suae 34 A° 1630."

In the following year Van Dyck painted the lady, doubtless upon her marriage; for the canvas informs us that the sitter is only sixteen years of age. It is certainly a youthful face, looking out with rather timid eyes and startled expression upon the world—graceful and easy beyond her years, yet not less dignified than naïve. The face with its sweet expression holds the spectator; yet the jewels, the lace collar, the draperies, and accessories are finished quite as highly; and the little lap-dog at her feet, more timid than its mistress, is as excellent a study of animal life as the greyhound of her lord. The charm of the pose is not less than that in the "Marchesa di Brignoli," for example, which was painted in the master's early Italian manner; but the picture has in parts gone a little dark. It is hardly necessary to say that this beautiful and important work must not be confounded with the other portrait of the lady which was in the Lord Charles Townshend collection, and in 1864 changed hands for a trifle.

Both these pictures were seen in the Old Masters Exhibition at the Royal Academy in 1872 and 1888.

M. H. S.

NOTE.—The sizes of the pictures reproduced in our November and December numbers are as follow:—"Mrs. Robinson ('Perdita')," by Romney, 29½ in. by 24¾ in.; "Mlle. Camargo Dancing," by N. Lancret, 16¼ in. by 21½ in.; "The Unmerciful Servant," by Rembrandt, 70½ in. by 86½ in.; "The Water-Mill," by Hobbema, 27½ in. by 21½ in.; "A Lady with a Fan," by Velasquez, 36½ in. by 27 in.; "A Coast Scene," by R. P. Bonington, 14 in. by 19⅜ in.; "Virgin and Child," by Luini, 29½ in. by 21 in.; "Le Rendezvous de Chasse," by Watteau, 49 in. by 73¾ in.; "The Rainbow," by Rubens, 52¾ in. by 91 in.; "Interior," by Pieter de Hooch, 28½ in. by 23 in.

HUMOUR IN BLACK AND WHITE: A SKETCH.

By E. T. REED, OF "PUNCH."

I MUST pause on the threshold to apologise for the fact that while the title of this paper seems to cover the work of all humorous and comic artists, past and present, it will, as a matter of fact, deal with but very few of the present-day draughtsmen, including myself. Should this seem to the reader a piece of effrontery, he must blame the Editor, who insisted that it should be so illustrated. I am anxious that it should not be supposed that *I* am under any delusions in the matter. Moreover, I cannot help thinking, if these lines should by chance meet the eye of a few stray Members of Parliament, with what envious feelings they must regard me. Imagine the delight to an insufficiently appreciated, and possibly unreported, Member of Parliament of being suddenly enabled to come before such an audience and read *his own old speeches*, with the knowledge that his readers would be compelled to sit it out!

The subject of this paper is one with which I should, I quite admit, be qualified to deal, as a member of the staff of a paper which for more than fifty years has sought, of course with a varying level of success, to give artistic form to the humours of English life, and to brighten every week the leaden greyness of every-day life with some gleams of fancy. Thanks largely, I believe, in early years to *Punch* and to the opening it gave for black and white work of a fanciful and humorous kind, artists who would have been distinguished in any field of art were attracted to it, and almost entirely denied themselves the delights of colour, such was the fascination of the work—men like Charles Keene, Tenniel, du Maurier, Bernard Partridge, and Raven Hill; while others have been so exclusively gifted for this particular work that they may be said to have been "earmarked" by nature for the task. I have in my mind Richard Doyle, John Leech, Linley Sambourne, Phil May, and J. F. Sullivan.

Perhaps the most remarkable of all these, in the combination of the freshest humour, and an unerring eye for the comedy of a character and a situation, with most masterly artistic power,



GEORGE WASHINGTON TRYING TO TELL A LIE.

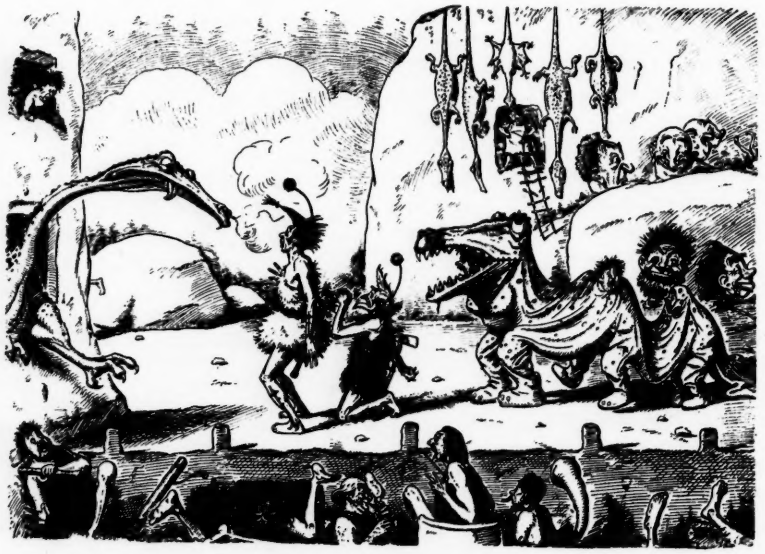
By E. T. Reed. By Permission of Messrs. Bradbury, Agnew & Co.

was Charles Keene.* No one but he ever has produced, and one may almost prophesy that no one ever will produce, by means so simple as to border on the magic, the distinctive character of a landscape. A rolling hill country, a sweep of cultivated land, a smug suburban street, a furze-grown heath, a tangled hedge, a fishing village (so real as to almost reek of tar), all came alike to him, and in full measure to him alone.

Like Dickens, he drew some types that one

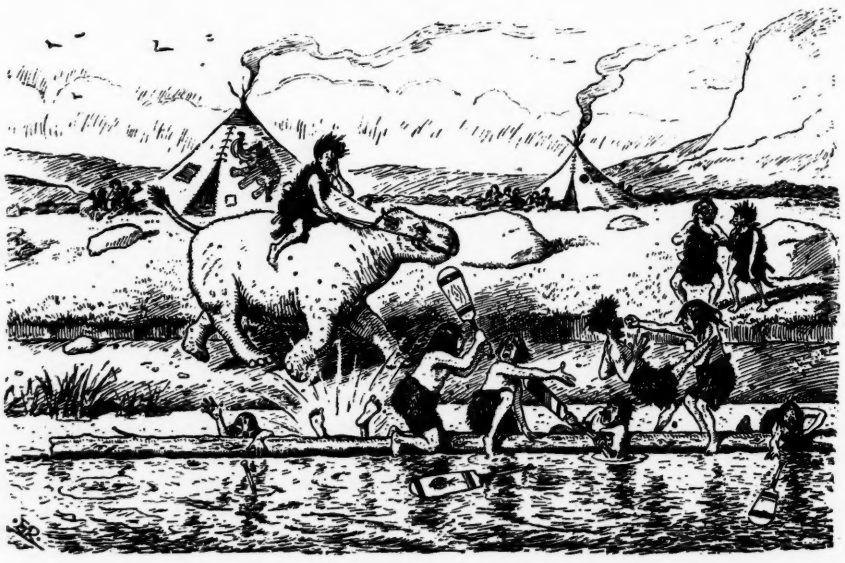
* See MAGAZINE OF ART, 1891, p. 145.

rarely meets now in the streets; but when, by a happy chance, you do come across them on some quiet cab-rank, perhaps, or among the rusty anchors and creaking capstans of some oldworld beach, you realise with an inward chuckle that they could only have been sent into the world as the medium of a boisterous and full-bodied humour, and that had Keene and Leech not pressed them into their service much of the richness of the fun in these artists' work would have been chilled or killed outright. Being so much of a recluse that he might almost have been called the "Hermit of Hammersmith," Keene saw little of society, and drew still less of it;



PREHISTORIC PANTOMIME.

By E. T. Reed. By Permission of Messrs. Bradbury, Agnew & Co.



PREHISTORIC COACHING FOR BOAT RACE.

By E. T. Reed. By Permission of Messrs. Bradbury, Agnew & Co.

he was happiest in such subjects as he saw in his cruises through the streets—subjects peculiar to the middle and lower classes, and in Scotch and Irish scenes, where his love of character could have full play. Du Maurier,* on the other hand, delighted in the more cultivated, subtle, and elaborate humour of the club, the London drawing-room, and the country house; while artistically he revelled in the ease and distinction of the aristocracy, and, above all, in the charm and majesty of its daughters, a worship in which he has a successor and disciple across the water in Charles Dana Gibson, the American artist, whose work, as I happen to know, Du Maurier in turn greatly admired.

As to the work of such draughtsmen as Sir John Tenniel, Bernard Partridge, and Phil May, it would be necessary to devote many pages properly to bear witness to their ability and delightful qualities. Especially would I have dwelt upon the wonderful combination in one man of a delightful sense of fun, and a classic gift of style which has made possible the long life-work of Tenniel.† His power of concentrating the interest of a subject, and of flooding it with light, really raised the standard of cartoon work to a level which had never before been reached.

Bernard Partridge with his genuine humour, his fascinating technique, and a certainty of touch that is the delight of artists, would certainly occupy much of my time. An unindulgent but unpleasantly keen-sighted critic once wrote of me that I "laboured under the disadvantage of a most distressing technique;" now if, like a Cyrano de Bergerac of the pencil, I had perforce, owing to this painful deformity, to efface myself and appeal to the public only through the medium of another hand, there is no one whose intervention I should so gladly accept as Bernard Partridge. What *he* would say to such an arrangement is quite another matter, and would probably be quite out of order.

Of Phil May‡ I need say but little; his clean, direct, and vigorous style appeals to everyone, and no one as a rule can complain of any complication or obscurity in his subjects. His method of work, based, I believe, at the outset on the bold, expressive lines of Linley Sambourne's earlier drawings, he has perfected until no readier or more telling means of presenting a comic subject could be conceived. I doubt, indeed, whether any other artist, with the possible exception of Hokusai, the great Japanese humorist and lover of nature, has ever been able to convey so much close knowledge of form, character, and expression in such simple and apparently careless strokes of the pen.

We must not forget that there has been much brilliant and humorous work produced on the Continent.

In Germany Busch, with his rollicking grotesques, drawn in the simplest possible line work, has fascinated us all; Schlittgen, equally good in line or in wash drawings, who has done, in some degree, for German society what Du Maurier did for the English, transports one into the brilliantly lighted drawing-rooms of Berlin and Munich, where the epauletted officers in *pince-nez*, with jingling spurs and clanking sabres, tread the parquet floors, twirl their Hohenzollern moustaches, and rub shoulders with the black-haired daughters of the wealthy Hebrew; and if the point of the jokes is somewhat lost upon the benighted Briton, that is our own fault, and due to our sweet neglect of the German language. Among the rest, Thomas Theodore Heine, in the *Fliegende Blätter* and elsewhere, has done much work of a broader and more comic kind, full of genuine humour.

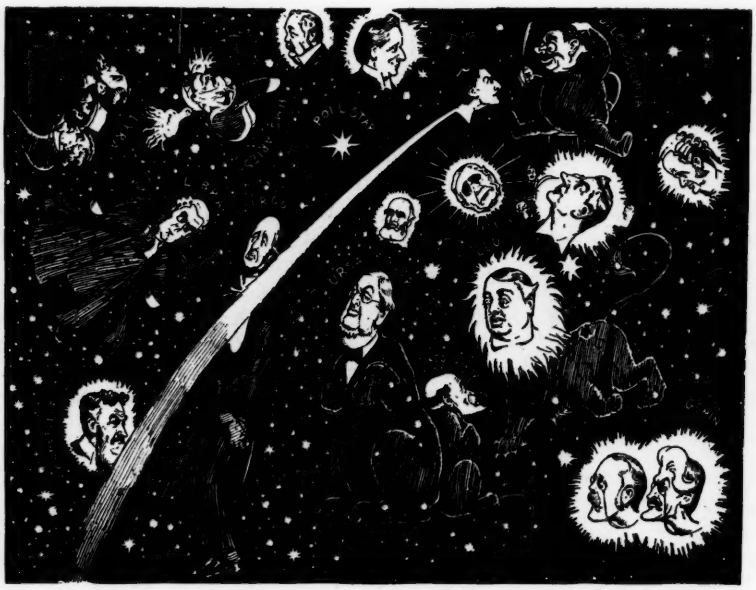
In France the social side of humour has been much neglected except in a field where, thanks to an over-tolerant public, they are permitted to treat subjects which on our side of the channel are by common consent "tabu." In fact, so far has this licence gone that on looking through a French comic paper one can hardly find a subject that would not have to be thrown aside by an artist here as certain to offend large classes of persons, who would properly not be slow to descend upon it, like the Assyrians of old, in their cohorts of broadcloth and prunella. This view is regarded by our French friends as the crowning example of our perfidious assumption of a superior virtue, but, in reality, while it greatly limits the range of possible subjects, our attitude has the immense resultant advantage of handing down a humorous literature and a comic history of our time which can do no possible harm to anyone and is, in its completeness, of immense interest in succeeding years. This is absolutely non-existent, and indeed appears to me an impossibility in France. At the same time, men of great talent and genius are working there; men whose work is far too good to be entombed in the doubtful and unpleasant surroundings which make its survival impossible, except by separate republication.

No more truly humorous artist than Caran-d'Ache has probably ever existed, and he has designed for himself a simple style exactly fitted to bring his ideas before the public in the most trenchant and memorable way. His figures rather resemble marionettes than reality, but

* See MAGAZINE OF ART, 1890, p. 371.
† See MAGAZINE OF ART, 1895, p. 201.
‡ See MAGAZINE OF ART, 1894, p. 348.

they are intensely comic, they tell their story, and they hit hard.

Forain, too, has a power in a few brush strokes of producing a political speech which needs no exordium or peroration. His work, like that of Caran-d'Ache, is easily printed and therefore goes gaily hand-in-hand with the morning paper. What looks like a slight and hasty "study," which one would expect to see flung by the artist on the floor of a studio, becomes, with Forain's brain behind it, a telling and unforgettable political satire.



PARLIAMENTARY CONSTELLATIONS.

By E. T. Reed. By Permission of Messrs. Bradbury, Agnew & Co.

In the matter of likeness and expression in facial caricature combined with masterly handling, no one, in my opinion, approaches Léandre, of *Le Rire*. He has, unfortunately, treated our Queen on many occasions in a way unworthy of himself; but we cannot deny that he is a great draughtsman. His eye for genuine caricature which wildly exaggerates without distortion has probably no rival in the present day, and his character drawings in the Chamber of Deputies are quite wonderful in grasp of character.

Of those artists I have mentioned, perhaps the work of Caran-d'Ache in choice of subjects, and in its topical and more or less journalistic character, leads me most directly to the special branch of graphic humour in which I have attempted to disport myself, *sed longo intervallo*.

The unfortunate being who elects to work in this field must range far and wide in pursuit of inspiration. Like some eager entomologist he must stalk his subject with untiring enthusiasm, his well-poised net ready to swoop down on every promising moth that may flutter across his vision; and when by good fortune he secures some gaudy specimen of a new genus his joy is indescribable. Occasionally a real windfall of humour occurs in some public event, or in the providential advent of a political personage whose face and figure are unmistakable. Perhaps, for instance, no more genuine piece of good fortune has befallen the caricaturist than that the personality of Mr. Kruger should be what it is.

I am no pro-Boer, but upon my word, my feeling of gratitude to him—and I may add to his tailor, his hatter, and his bootmaker—has been so warmly affectionate at times (I am certain my brother-caricaturists must have felt the same) that the marvel is that no tell-tale and semi-treasonable letters of ours has been found at Pretoria and given us an unenviable nine days' notoriety. At all events I am glad of any opportunity of making to his Honour my humble and profound acknowledgements. I am sure that my friend Mr. F. C. Gould, the humorous draughtsman of the *Westminster Gazette*, whose instinct for a comic situation is so marvellously keen, and whose work we all so heartily enjoy, will be at one with me here. His gratitude to Mr. Kruger for many past services must fully equal my own.

I now venture to come to a series of drawings, "Prehistoric Peeps," which gave me, I think, more pleasure in producing than any other work I have done.

When the idea first occurred to me of diving back into the past and of taking liberties with the Stone Age, I must confess I had misgivings lest many old ladies and other timid, law-abiding citizens should fail to appreciate the charm of the knockabout habits that prevailed in primeval times. I feared lest here and there a man of peace might protest against this barbarous resort to physical force over which I could not honestly draw the veil. I dreaded their effect in many a well-conducted seminary for young gentlemen, where

disputes had hitherto been settled by the modern device of arbitration or by some other graceful form of conciliation. But, to my amazement and satisfaction, nothing of the kind occurred. Elderly gentlemen, who would step nimbly and apologetically aside to avoid the errant worm, and who would enthusiastically devote themselves to giving the "friendly jelly-fish a shove into the sea," seemed to find an unwonted joy in the tions, no early and enterprising journalists had come to ripple the surface of the primeval ooze; when, indeed, no sound was heard in the humid stillness but the stertorous breathing of the drowsy Dinosaur, and the slippery "sculch" of the conjectural Saurian into the tolerably well-authenticated morass.

Now, leaving me to wallow in anachronism, they have returned to their sombre studies



OOM-POLEON BOER-NAPARTE ON BOARD THE "HIGHBURY CASTLE."

By E. T. Reed. By Permission of Messrs. Bradbury, Agnew & Co.

merry crack of the stone axe on the resounding cranium, and learned and conscientious scientists went round lecturing to guileless girls and boys, flashing my demoralising products on the blameless sheet. In some cases they even went the length of holding me up as an example of an accuracy and a thoroughness in archæological research to which I had not, till then, ever dreamt of laying claim.

Leading authorities on geology shook me by the hand. They even invited me to their "diggings" that we might crack the festive fossil together! Gradually the frivolity of my aims was discovered, and I fell from my high estate! They found my rowdy prehistoric friends "ruffling it" gaily among the cumbrous and conjectural reptiles of an earlier age, when man was undreamt of, when no crash of the political stone axe on the dissentient skull could have disturbed their rumina-

refreshed, perhaps, but with a shaken faith in human nature.

I then come to a series of which I will here give only one example, as the humour is almost entirely dependent on the elaborate legend, which takes long to read. I take that of the *Ready-Made Coat of Arms* for General Sir George White. The idea was to provide public characters with arms which should be as personal as possible, and I did my best, in giving them these Coats, also to "Give 'em Fits." It was astonishing to find, in the case of political persons so supplied, especially Liberal Leaders, with what genuine pleasure the members of their own party watched the flash of the heraldic shillelagh round the head of their respected colleague. It spoke volumes as to that close cohesion and cheerful discipline in the party of which we have seen something of late and may

see more. Again, in these legends I fear I trifled with the feelings of the rigid heraldic authority, and many of the details were, I would fain flatter myself, a source of tribulation in the College of Arms.

To my next group of drawings I gave the title of "Unrecorded History." They represent events of the occurrence of which there is no other or more trustworthy evidence than my own, and which no member of the Institute of Journalists would ever dream of palming off on a guileless and emotional editor without fuller investigation. If they do not carry conviction to every mind as bearing the indelible stamp of truth it is not my fault; the failure probably comes from a very general but too slavish adherence to the ordinary text-books, and to a not unnatural reluctance to take the word of one whose authority in matters of history has never yet been unimpeached.

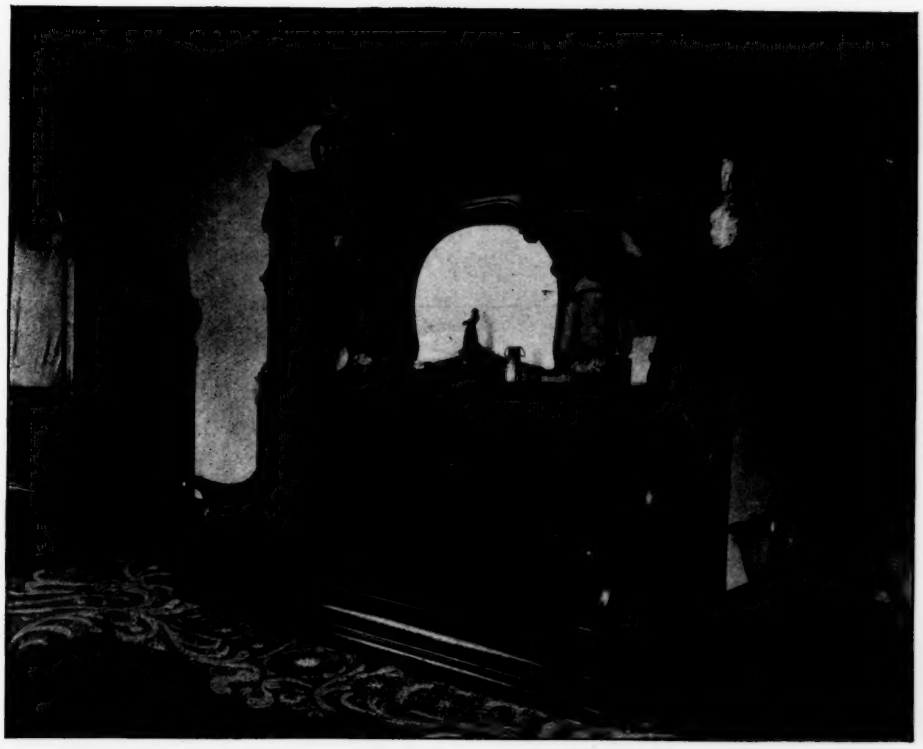


PARLIAMENTARY LIZARD-LAND.

By E. T. Reed. By Permission of Messrs. Bradbury, Agnew & Co.

I now turn to Westminster. Some of those drawings were purely in illustration of the text of the "Essence of Parliament," in which Mr. H. W. Lucy weekly performs the almost impossible feat of writing with never-failing freshness on a subject which in itself at times goes near to dying of dulness. With a limited number of characters recognisable to the public, his humour never fails him, his spirits never flag, and I, as his illustrator, can only despair of working worthily in double harness with him. A great number of these sketches, however, while in most cases accompanying the "Essence of Parliament," were designed to stand on their own legs, and run alone. Since I undertook this Parliamentary work in succession to Mr. Harry Furniss, who did so much brilliant work for *Punch* and familiarised the public with the methods and *personnel* of the House in former years, I can only credit myself with having tried to get the maximum of fun with the minimum of offence—not always a simple task where the frontier between gaiety and malice is so imperceptible and so easily transgressed.

I have found that Members of Parliament are in the main of a forgiving spirit as long as you undertake to do it again! I have in my time made some discoveries in their midst of choice and unsuspected specimens—one, for instance, who complained that he had gone into the House of Commons for seclusion and repose, and who therefore objected strongly to being violently and ruthlessly dragged into the light of day when he least expected it. The House of Commons was not my notion of the ideal refuge from intrusion and publicity, and so my failure to respect his privacy was unconscious. Another Member cut me dead when I did not draw him, and if I did he took the first opportunity of reminding me in awesome tones that we artists are mere intruders, to be ejected from the precincts at his first whisper! Another member, a veteran "salt" whom Mr. Lucy and I have almost succeeded in dismembering, though we have invariably replaced his limbs with the best mechanical substitutes, was in consequence of our attentions not only elected president of two Cripples' Homes, but still receives the most touching and sympathetic letters, recommending every imaginable salve and contrivance to aid his shattered system, and enclosing medical comforts in woolwork, which his sympathisers have knitted for him with tears in their eyes. In spite of all this I have gone so far unmolested, and if my fortune continues I may live to remove another limb or two from the interesting *torso!*



SETTEE FOR AN ANTECHAMBER.
By E. Gaillard.

"THE NEW ART" AS SEEN AT THE PARIS EXHIBITION.*

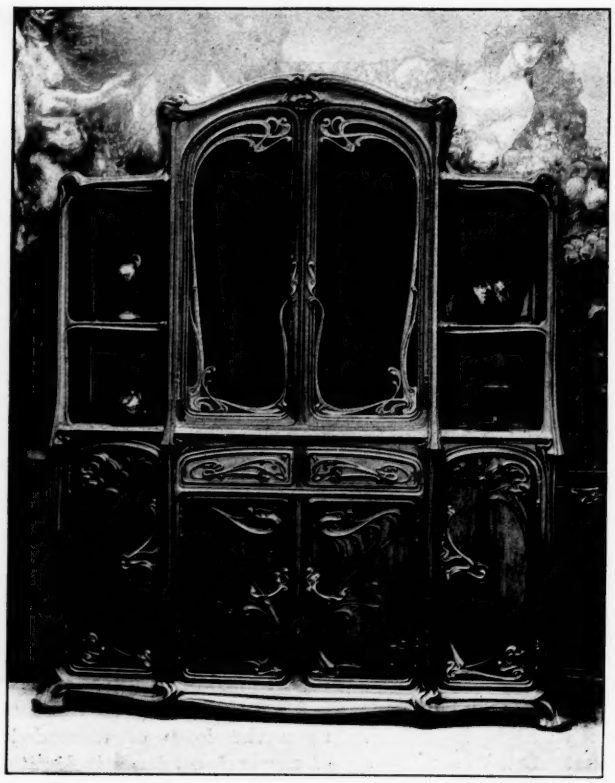
BY F. HAMILTON JACKSON.

PERHAPS the most pre-eminent characteristic of the modern art centre all over the world is Unrest, joined to a dissatisfaction with things which have been. There is little of that quiet, meditative calm which used to be considered a requisite for the production of masterpieces, but in its place a feverish search for novelty and equal haste in production, lest the invention of the new thing should be forestalled. Whether it is that the opinions which underlie the doctrines of Anarchism have invaded the domain of art, and that the self-assertion which refuses to acknowledge a master among living men resents equally the domination of the influence of the dead exerted through their creations, or that the fermentation of new ideas has burst the bottles of ancient formula and demands vessels of a fresher and stronger kind to contain them, certain it is that the older styles of decoration, having been tried by the younger men and in their opinion found wanting, have been contemptuously tossed aside in favour of something new. It matters nothing, it seems, whether the new thing be good or bad—so long as it be new it pleases for a time, only to be cast aside in its turn upon the heap of discarded fashions, while a still newer form lords it for its brief day. It is often not remembered that the principles of art are eternal, and that however novel and striking an effect may be, and even admirable to contemporaries by reason of its very novelty, no work which is not able to bear the test of judgment by those principles can have any claim to be considered a masterpiece or expect lasting recognition.

The Continental appreciation of the work of certain well-known Englishmen, resulting first in imitation, and afterwards in an endeavour to create works of applied art which should be treated more or less on the same lines, and yet possess those national characteristics which ought to be present and give flavour to the productions of individual nations, was one of the principal factors in producing the movement known as "L'Art Nouveau," in which certain peculiarities of design are repeated with more

* *This article is illustrated from the exhibits of Monsieur Bing, of "L'Art Nouveau," which he was mainly instrumental in bringing to the notice of the Parisian public.*

or less extravagance in the modern furniture and decoration of Holland and Belgium, Austria-Hungary, Germany, Russia, and France; though other explanations of its inception have been given, which either claim for it an entirely French origin, from the Nancy school of designers, or a basis in the imitation of the work of a clever Belgian. This "New Art" supposes itself to base its design upon natural growth, and one either of the German or Belgian architects expressly asserted this in an interview, but these laws are in truth continually violated by the curves which are to be met with in nearly every design made by its exponents, which do not suggest the vigorous curves with which vegetation bursts in spring from its winter sleep, or the delicate lines of growth with which bud and flower burgeon to their full beauty, but rather the sapless and dead forms of half-withered vegetation, or of some soft and ductile material which can easily be forced into the desired curves in any direction. In the wooden furniture the modelling of the terminations from which these curves spring, and the morbidezza and modulation of surface, which are often exceedingly beautiful and masterly, do, however, usually suggest metal work and the modelling in wax which sometimes precedes casting, qualities which are not suitable for wood construction or carving, and joined to this is an apparent dislike for straight lines and right angles, which are avoided by all sorts of curious expedients, resulting often in a lack of stability and rigidity in appearance which is confusing and almost distressing in conjunction with the *bizarre* forms and treatment which the extremists affect.

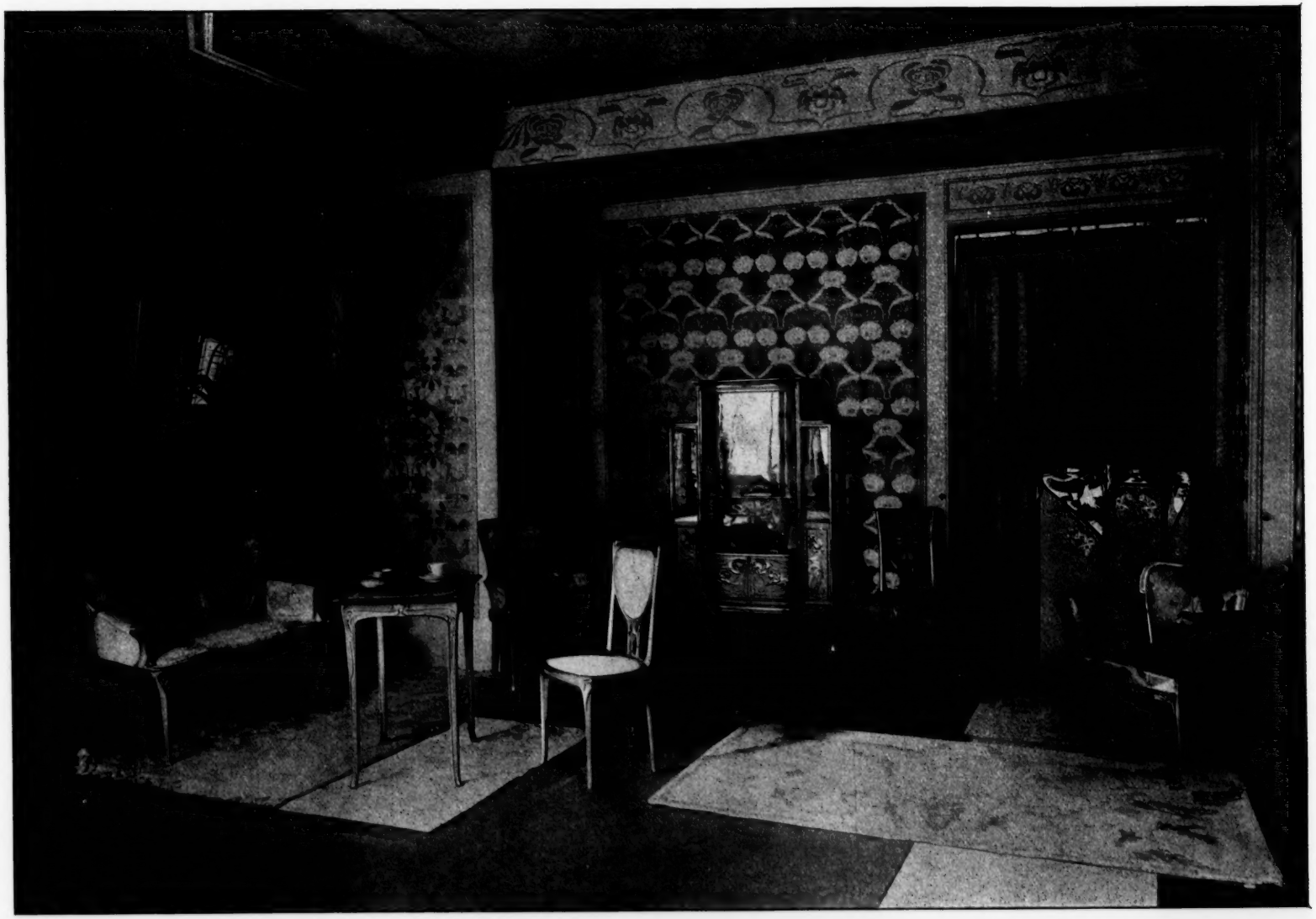


A CABINET.

By Eugène Gailliard.

The congenital good taste of the Frenchman generally prevents him from falling into these pitfalls, except in a minor degree, though even among the French furniture may be found some extraordinarily ugly things based upon the peculiarities of this form of design; but in the courts of the other nations, particularly of Holland, Austria, and Germany are many strange and *outré* examples of both construction and decoration which make one rub one's eyes and wonder into what gnome-land one has strayed; and in the German court the new art has even invaded the province of ecclesiastical decoration, where the examples shown look even more out of place than those among the secular exhibits.

Two things strike one particularly—the lack of feeling for scale, which should govern the selection of appropriate lines in a design as well as the relative sizes of parts, and a certain incongruity both in the selection of the various components whose co-operation is to produce the total effect, and in a confusion of treatment, that which is appropriate to one material being transferred to another without proper modification. As might be expected, the Austrian bent wood industry proves exceedingly well adapted to the new cult, and the room which is fitted up with this material makes a very respectable show among the more pretentious attempts. Several rooms have been designed by Herr Olbrich, a member of the artistic colony at Darmstadt, the members of which build and decorate houses for each other, in which their talent for design has no Philistine influences to keep it in check. In one executed by a Viennese art workers' association, a saloon for a prince's pleasure yacht, which is thought by the Viennese to be the finest thing in the way of interiors of their show, and which has gained a *grand prix*, the forms of the smaller pieces of



DRAWING - ROOM.

By G. de Feure.

furniture are good, but the decoration generally is full of the twists and twirls which are usual with the designers of the school, and the walls,

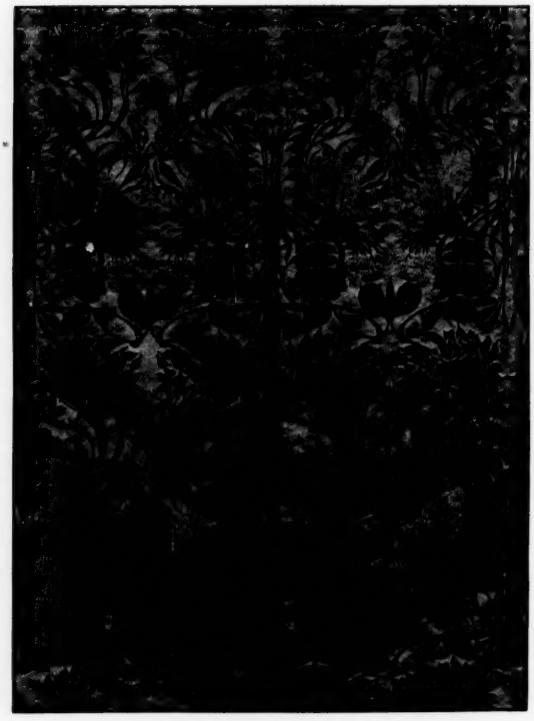


A MIRROR

By G. de Feure.

which should be a background to the objects in the room, are treated in a most irritating and assertive manner. In one corner, behind the stove, waving lines of scarlet are embroidered upon the wall as if flames had burst from it, and round two sides runs a triple band of sunk dark blue circles with uninventive leaves in the interspaces of the framing at the height of the eye; above is a surface of silk embroidered with fragmentary diapers in the Japanese fashion, though the detail is not Japanese. In this room is a curious pedestal, supporting a little statuette, without a straight line in it. It appears to be compounded of a reminiscence of a cobra and a bootjack. Here the want of feeling for scale is very apparent in the treatment of flowers, which are generally much too large, whether carved, embroidered, or inlaid; and while the lines of the framing of most of the glass cases are noticeably straight, and perhaps over-numerous, the book and map case has a curiously shaped back attached to it, upon which is silhouetted in white a large garland of flowers broken in two places by the cornice, which, together with two small panels treated in the same way, so attract the eye as to prevent one from judging of the structural proportions. The room as a whole, is a nightmare, though it contains some tolerably designed things. In the Darmstadt room, for the general design of which Herr Olbrich is also responsible, is a clock-case at the end of a bookcase, round which is a band of sad maidens dressed in garments sweeping from head to foot, with flowers behind their heads, repoussé in copper, badly drawn, and ungracefully posed, with the added ugliness of two square rods which support a projecting roof, hiding quite half of each of the two which turn the corner to the front. There is another instance of wall decoration by means of circles, in this case appliqué on stuff, and double instead of triple, with nondescript, staring flowers arranged in the circles and wandering stems. It is supposed to be a living room, but it is difficult to see how any man could live in it for a day. They say in Vienna that the whole younger school of designers, knowingly or unknowingly, follows Herr Olbrich, so that his work gives an indication of the probable direction of the development of "L'Art Nouveau" in Austria and Germany.

The Austrian Section in the Fine Art Palace is very quiet and refined in colour, though a little over-grey, but the design relies rather too much upon quaint piercings of flat wood, and long interwoven lines upon the wall with flowers on rather too large a scale. These tendencies are, however, much more evident in the saloon of the Arts and Crafts School, where they have become



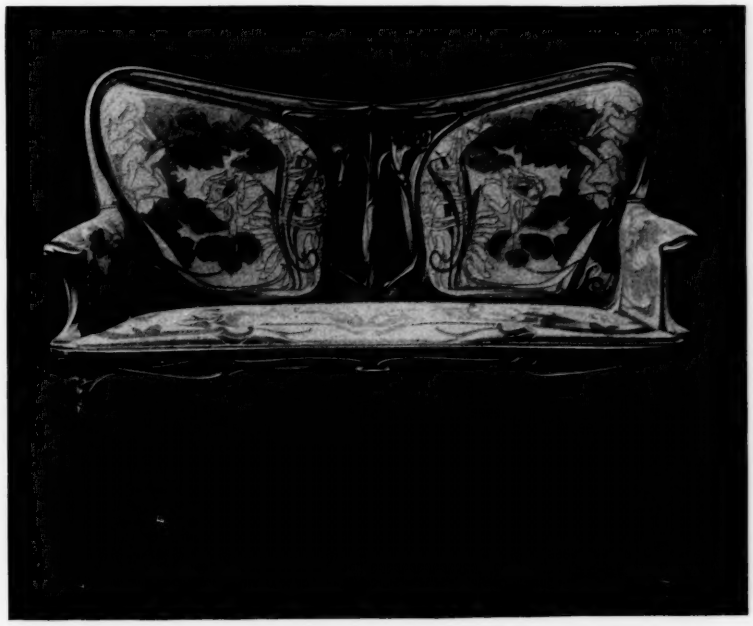
BROCADE HANGING.

By G. de Feure.

offensive. The furniture here is also clumsy and inelegant for the most part. Such patterns of line as are used on the walls and in several of the

other interiors our English students compose better. The mounting of the electrical machinery of a Magdeburg firm, and that of the German textile machinery, repeat in solid metal on a large scale these curves which appear to be thought equally applicable to wrought and cast metal, wood, textiles, and glass. The latter is especially strange and even weird, consisting of long tentacular curving processes of iron with pieces of glass let in here and there for ornament, suggesting the serpent-like necks and staring eyes of prehistoric monsters.

Many descriptions of the Pavilion of "L'Art Nouveau Bing" have been written in several languages, and have generally employed the phraseology of rhapsody rather than that of criticism. The difficulty has been, no doubt, to obtain a really appreciative description, as enthusiasts understand it, without making use of the pen of a partisan, of one who is able even to accept without reserve the designs of the façade, which can only be endured if considered in the light of a poster flaunted before people's eyes to attract attention. These strange female figures, intended to symbolise architecture and other applied arts, with the uninventive cresting of what are supposed to be orchids, the various parts out of scale with one another and garish in colour, are, however, a bad preparation for the delicate and beautiful colour harmonies which one finds within; nor is their technique in the least suggestive of the beautiful workmanship which distinguishes the furniture in the various rooms. From the vestibule one passes into a dining-room, then into a reception-room, a dressing-room, and a bed-room; returning to the vestibule through a drawing-room, which is lighted by a window in which some more of the same family of ladies appear. The artists responsible for the designs are three: M. Gaillard, M. G. de Feure, and M. Colonna. M. Bing has stated that he has "wished to demonstrate to those who remain faithful to the ancient styles because of their elegance that our own time is able to create in its turn works not less delicate and elegant, while adapting them to the modern spirit;" and one may almost say that he has succeeded in proportion as the productions of L'Art Nouveau are reminiscential of the delicacy and elegance of L'Art Ancien. The designs of the tables and chairs are successful roughly in proportion to their lightness. In the dining-room both are over heavy, and the lines of the table especially are suggestive of the modern treatment of cast iron, but in the reception-room are two tables which have great grace—one a small one of the circular form known as "guéridon," and the other larger and oblong in shape; while in the drawing-room is another of the same description, which is lighter still and almost more successful. In these cases it is interesting to observe how closely the delicate main curves resemble those of some of the eighteenth century tables which are so highly prized by collectors. A blot on the design of the furniture of the reception-room is a curious lumpy projection in the uprights of nearly every piece, something like the bone of the elbow, and perhaps suggested by the manner in which a thick pottery glaze sometimes runs down the side of a vessel and almost forms a drop, but which so far damages the harmony of line as to suggest an extra piece having been added to the original height. Except for this failing, several of the pieces of furniture in this room



A SETTEE.

By G. de Feure.

are very satisfactory in form and proportion, and the colour scheme is delightful, the walls being hung with a grey green plush, the constructive woodwork being a dull orange, and the furniture made of lemon wood. The curtains are yellow, with a design in *appliqué* of a greenish colour, and the carpet is green and yellowish-salmon with dark blue corners. It is to M. Colonna that the design of this pleasant room and its contents are due.

The leather work on the chairs in the dining-room is beautifully executed, as indeed is all the work, and the design on the back, though rather extravagant and meaningless, divides the space pleasantly. The long contorted leaves are repeated on the buffet and sideboard, the carving and metal work of which have the licentiousness of curve of the most florid period of French furniture. The walls of this room are covered with paintings in grey and black with occasional dull yellow touches, by a young Spanish artist, Señor José Maria Sert, which were not contemplated in the original scheme as sketched out by M. Gaillard, the architect, and which distinctly overpower the furniture, making the walls the most prominent part of the room, a grave fault which is not atoned for by the paintings themselves. The drawing-room, for the design of which M. G. de Feure is responsible, is on the whole the most satisfactory room in its effect, because the furniture is gilded and the forms which in wood strike one as *outré* and attenuated are more pleasing when the treatment suggests metal work. Several of the pieces of furniture are good in design, except for the fault of want of scale in the decoration, which damages the ingeniously shaped double settee with pierced centre, the cabinet, and reaches its height in an eccentrically designed mirror which is not at all admirable. Here the glass represents a lake, upon the borders of which a lady of abnormal height, akin to the other ladies in costume, attitudinises beneath an equally abnormal, small tree, close to which is a large swan. The wooded banks retire into the distance, and the other side is formed by two enormous flowers, which appear to be either columbines or narcissus, much larger than the lady on the opposite side.



A BEDSTEAD.

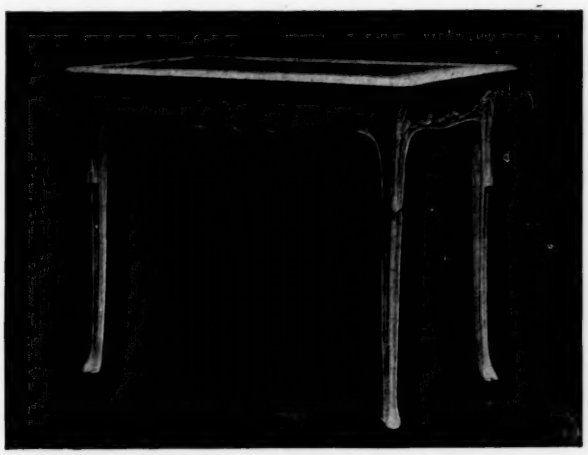
By E. Gaillard.

The dressing-room is another delightful room in colour, the walls being panelled with brocade of two greens, lilac, and yellow-white, and the curtains being of delicate yellowish green Japanese silk. The furniture is of ash with silver fittings (of rather extravagant design), and a dado of French and Hungarian oak runs round the lower part of the walls. The chairs and couch are covered with pale grey-green stuff, upon the head of which white flowers are embroidered. This room is the design of M. de Feure, and shows even more than the drawing-room his delicate colour sense. M. Gaillard is responsible for the bed-room, in which the chairs are covered with printed velveteen of very delicate colours. The walls are hung with silk brocade of less successful design, and the curtains are decorated with roses *appliquées* on too large a scale. The embroidered bedspread is one of the most beautiful objects in the pavilion. The ground is of a yellowish mignonette-green, and the pattern flows with large curves, partly *appliqué* and partly embroidered, with corded outlines and honeysuckle flowers on a large scale. The bed is of ash and pear wood, and looks well-proportioned, but the contorted lines of which so much use was made in the dining-room again appear, and make one doubt at first sight of what material it is constructed. The least pleasing use of these lines, however,

occurs in the vestibule, where there is a very extravagant and contorted stencilled frieze with an irregular lower line, and a massive piece of furniture, a sort of combination of settee and overmantel, the main outlines of which are distinctly ugly, while the ropy curves of the ornamentation appear to contradict the necessities of construction so far as to give one an uneasy sense of instability. On the walls of this vestibule imitation bats are affixed by way of decoration! But one must remember that this is the transition between the poster façade and the pleasant rooms within.

Of the brocades which are shown the best is the pattern based, I think, on either wistaria or jessamine, in M. de Feure's dressing-room, which is exceedingly beautiful in colour and not badly designed, though the perpendicular and horizontal lines where the pattern repeats are more visible than they should be in a design of this character according to English opinion. M. Colonna shows in the reception room a brocade based upon that most difficult motif, an orchid blossom, which is nearly successful but not quite pleasing, the rows of similar forms in juxtaposition requiring more connection. Several of the carpets are very pleasing in colour but out of scale, and some of the embroidered portières and window curtains are designed with carefully studied long flowing curves which would be effective in a panel strained flat, but become unintelligible when the curtain falls in folds—another instance of the mistake of applying one kind of design to various materials. In the Austrian picture gallery are some very beautiful portières treated in somewhat the same way, but with a difference—the colours are refined, and the design so arranged that the folds do *not* destroy its lines. I remember one in particular of grey-green watered silk with *appliqué* of lemon green and embroidery of gold cord, which was most effective; and one room had the walls covered with a pale brown grey stuff stretched tight, and embroidered with pale old gold and a toned white, with quite an "Art Nouveau" design which looked very well. In another room a pattern was stencilled in green grey and pale yellow upon a grey stuff ground. The effect was distinguished and refined, and made one forgive the affected curves of the frieze pattern and the strange cuttings and piercings of the woodwork.

The greatest successes of L'Art Nouveau have been obtained in jewellery, much of which is very beautiful, as might be expected in the case of a craft which deals with metals of great ductility and with objects of small scale. The mistake which has been made most of by the followers of the new cult is in supposing that certain lines which are pleasing in design and appropriate to the qualities of some materials are equally applicable to every material, and equally pleasing in every relation, and they are thereby falling into the very pitfall through which the new artists have been disgusted with the work of craftsmen and designers in the historic styles which are now considered effete and lifeless. In the metal work of the buffet in the dining-room of the Pavilion



A TABLE.
By M. Colonna.

of L'Art Nouveau one sees the very same kind of curve as in the handles of Louis XV commodes. The scrolls are differently detailed, but the extravagance of curve and the return of curve, as if the stem had been half broken through and then set to grow again, are practically the same. The persistence of this particular quality of curve amid such different surroundings is curious, by the way, and suggests thoughts upon the aptitude of certain nations for special forms of design. The same kinds of curves appear in the metal mountings of the furniture shown by some of the Nancy firms, in conjunction with delicate and over-pictorial marquetry, which one cannot think will retain its beauty for many years, as only a few woods do not lose their colour when exposed to light for any length of time, and with the lines before referred to as mistaken magnifyings of curves suitable to metal work of small dimensions; which magnifying reaches its climax in a huge chimney-piece that sweeps from floor to ceiling in great unbroken curves. In ornamental detail and general effect it is rather coarse, and the space within the structural arch is badly filled. Others of these pieces of furniture made

at Nancy have dead brass mountings on mahogany, an effective contrast, which as well as the delicate inlays (in which use is made of metal and mother of pearl as well as of stained woods) show the mistake of the imitation of Nature in contradistinction to the use of natural forms as *motifs* for design, and a complete misunderstanding of the relative importance of construction and decoration. This school, founded by M. Emile Gallé, a Lorrainer, comprises among its members M. Louis Majorelle and his brother, MM. Plumet, Selmersheim, Baffier, and Benouville, and it has been claimed for the coterie that from their designs L'Art Nouveau has sprung. Equally extravagant with some of their work is a piano case from the other side of the Atlantic. The front is ornamented with a landscape, with masses profiled in thin wood of various colours. The clumsy frame is made to represent tree trunks with branches bending over to support the key-board, and again over the landscape, and bearing a mass of leaves from which a draped female figure depends. The figure is really intended to stand on the ground or to float, but both leaves and figure, being in high relief, appear to hang together. A further inconsistency is the straight and rigid framing of the key-board and sounding-panel below.

It is a relief to return from these exhibits, which strive so unsuccessfully to combine art and novelty, to the interior of the Pavilion of "L'Art Nouveau," with its delightful colour harmonies, and equally so to enter that of the Union Central des Arts Decoratifs, in which, although room has been found for examples of poker-work and other ladylike amateurishness, there is also much that bears the stamp of refined art feeling. Here, too, the colour schemes of the rooms are pleasing. One is fitted up with a restful scheme of grey-green, the material used for decoration being pottery. It has an over-sketchy fountain at one end, and many vases on shelves here and there against the walls. The frieze consists of panels in high relief divided by pilasters, within which are branches upon which fruit is growing modelled in the round naturalistically, while the background is ornamented, rather incongruously, with highly conventionalised upright flowers incised. In the next room the walls between the mirrors and other wall furniture, are decorated with woven wall panels some 12 ft. high, of very good design, showing the influence of L'Art Nouveau, but kept well in hand. The perpendicular lines are perhaps a little too evident and frequent, but the intertwinings of bay and rose, with oak at the top, are well managed, and the repetition of crowns of bay at the top and near the bottom gives variety, which is assisted by a pleasant coloration in which yellow-greens, grey, and deep salmon play a great part. The carving on furniture and frieze in this room is very delicate and beautiful, but over naturalistic, and with the suggestion one has seen elsewhere of having been first modelled in wax. The same qualities are visible in the next room so far as the carving goes, but the walls are stencilled with great taste with a good pattern in two greys, yellow-green and pale orange, the last two colours shading into each other, on a blue ground, the border to which is equally well designed, and coloured with pale yellow green, a darker green, grey, and a low-toned orange. The feeling for colour shown by the devotees of L'Art Nouveau is superior to their feeling for form, and if this could be retained and developed, while a saner and more constructive design with an equal beauty of form and proportion replaced the eccentricity of which the Exhibition is full, the resulting design and decoration might really aspire to the somewhat pretentious name of "The New Art." Let us have freshness and originality by all means if we can, even a certain amount of eccentricity is not unpleasing; but to base one's design upon eccentricity, throwing to the winds the fruits of the experience of generations of capable craftsmen is folly, is to court failure, however largely the genius of Art may be invoked with the lips, while its principles are constantly violated.

OUR NATIONAL MUSEUMS AND GALLERIES: RECENT ACQUISITIONS.

THE NATIONAL GALLERY.

THE Dutch section of the Trafalgar Square gallery has been further strengthened by the addition of "A Landscape with Water Mill" (No. 1701), by Allart van Everdingen, an artist hitherto unrepresented in the gallery. He was born at Alkmaar in 1612, and was the younger brother of Cesar van Everdingen, the historical painter. He studied landscape painting under Roeland Savery and Pieter Molyn, but afterwards turned his attention to marine subjects, and excelled in his renderings of storm-driven seas. His work acquired for him the name of the "Salvator Rosa of the North." In addition to painting he devoted his time to etching, and produced over a hundred plates of landscape subjects. He died in Amsterdam in 1675. The picture, which has been presented to the National



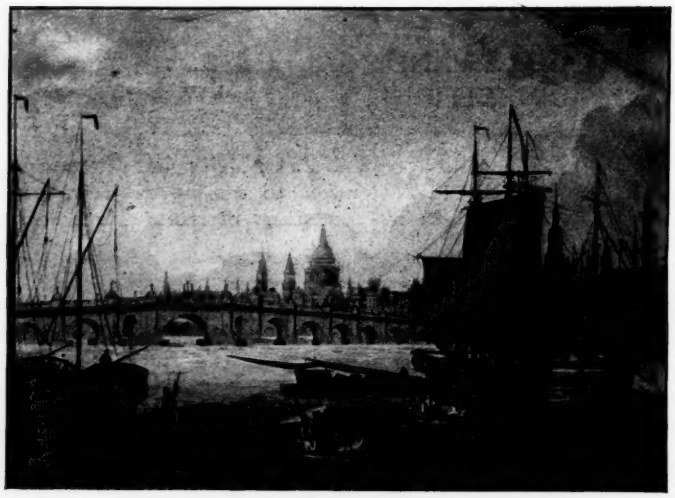
LANDSCAPE AND NYMPHS.

Venetian School. In the National Gallery (No. 1695, Room VII).



A LANDSCAPE WITH WATER MILL

By Allart van Everdingen. In the National Gallery (No. 1701, Room X).



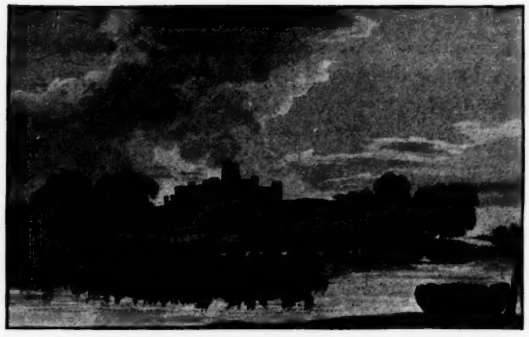
ST. PAUL'S FROM BELOW LONDON BRIDGE.
By William Payne. In the National Art Library.

Gallery by Mr. G. H. Boughton, R.A., has been hung in Room X.

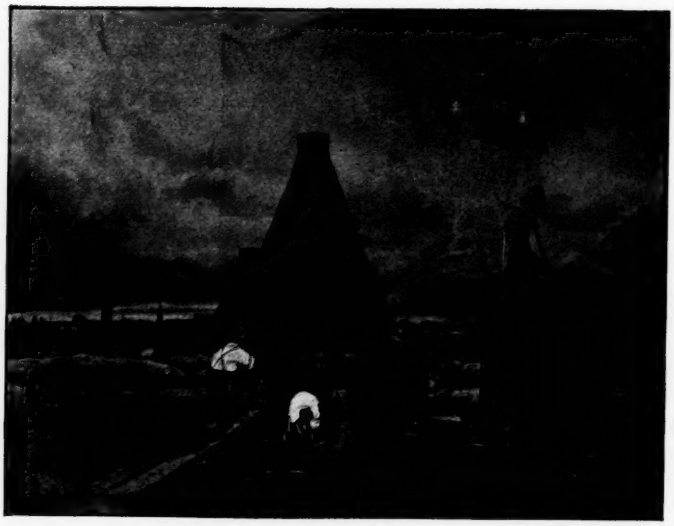
Another recent acquisition is a "Landscape with Nymphs and Shepherds" (No. 1695), which is ascribed to the Venetian school of the early sixteenth century. This picture has been transferred from the Victoria and Albert Museum, and has been hung in Room VII.

NATIONAL ART LIBRARY, SOUTH KENSINGTON.

AMONG the drawings recently acquired by the National Art Library, Victoria and Albert Museum, are several which are interesting additions to the pictorial history of London and the neighbourhood. Among them is a water-colour, by G. S. Shepherd, of a potter's kiln which formerly existed on ground since absorbed by the King's Cross Station of the Great Northern Railway. It is signed "Geo. Sidney Shepherd; painted on the spot, May 16th, 1832," and is an important specimen of this artist's style, measuring 12½ in. by 16½ in. The colouring and atmospheric effects are extremely good, but the figures weak. The drawing must have been made just after the locality—at that time of a rather unsavoury reputation—changed its name from



KEW PALACE.
By Thomas Hearne. In the National Art Library.



KING'S CROSS (1832).
By G. S. Shepherd. In the National Art Library.

Battle Bridge. Another record of a building which had a curiously ephemeral existence is a large and highly finished water-colour drawing of "Kew Palace," by Thomas Hearne—probably one of the latest by this skilful draughtsman, who died in 1817. The "Old Palace" of Kew—or, more correctly Kew House—was demolished in 1803, and a new castellated structure erected by James Wyatt, on a site near the river. It was built of composite material, largely cast-iron, after a patent of Wyatt's; but was never finished. After the death of the king, it was demolished and its materials sold by order of George IV, finally disappearing in 1827. The cost of this extra-

ordinary architectural freak is said to have been £500,000. Two good specimens of the work of William Payne have been secured. One (see p. 132) is a view of St. Paul's Cathedral from below London Bridge—of course, that demolished in 1831; the other, a view of the river from the north end of Westminster Bridge. Payne had an easy manner which finally led him into effects which were plausible rather than accurate. He was for a short time an associate of the old Water-Colour Society, from which however, he seceded in 1813. Among other drawings may be mentioned a view of "Pennsylvania Castle, Isle of Portland," by Frederick Nash, and "Manorbeer Castle, Pembrokeshire," by H. Gastineau.

Among the prints it is worth while to mention a purchase of fifty-three topographical views of London and several Continental cities, all engravings coloured by hand, and of the eighteenth century; and a very interesting engraving by A. Benoist, "A Geometrical View of the Grand Procession of the Scald Miserable Masons, Design'd as they were Drawn up over against Somerset House, in the Strand, on the twenty-Seventh of April, An° 1742." This print is the rare first state.



MADONNA AND CHILD.
School of Rosellino. In the Birmingham Art Gallery.

CITY ART GALLERY, BIRMINGHAM.

AN interesting acquisition to this collection has recently been made by purchase of a coloured gesso bas-relief of the Madonna and Child. It comes from the exterior of a house at Civita Castellana, and dates from the end of the fifteenth century. It is ascribed to the School of Rosellino. There are indications of the panel having been originally painted in tempera, but one or two coats of oil paint have been added which have darkened considerably by exposure to the weather and lamp smoke.

THE ART MOVEMENT.

THE MONUMENT TO LA FAYETTE.

By OCTAVE MAUS.

IN recognition of the generous aid given by the Marquis de La Fayette in the American struggle for independence, the United States have presented to France a monument in honour of this popular hero.

This monument, unveiled on the 4th of July, 1900—a date dear to Americans as the anniversary of the proclamation of the liberty they had won after so much hard fighting—represents the soldier at the time when, in a burst of chivalrous enthusiasm, he set out for America to place his sword at the service of an oppressed people. La Fayette is seen on horseback, uplifting to heaven with a gesture of piety the sword he has drawn in defence of the cause he has espoused. The youthful features are calm; there is no bravado in the attitude, nothing theatrically conventional. He sits his horse admirably, and the grip of the rider's legs, rendered indispensable by the horse's action, has been accurately studied by an artist who makes truth the first consideration. Mr. Paul Wayland Bartlett, the sculptor entrusted with the work, has succeeded in the difficult task of giving a sense of natural action in a work of genuine style.

We see that he has combined a careful observation of nature with a firm determination to avoid a literal and servile transcript. The horse, though not a mere imitation of the antique, has evident affinities with it, and the artist, by his treatment of the harness and clothing, has given to the whole a harmony and elegance which raise this example of monumental sculpture to the rank of a characteristic and highly finished

work. This will be even more conspicuous when the bronze figure, to which Mr. Bartlett intends giving a peculiar *patine*, shall have taken its place on the base (designed as to the architecture by Mr. Thomas Hastings) instead of the cast temporarily erected there.

Mr. Bartlett has made a special study of the surface treatment of bronze. Expressing his disappointment at the rapidity with which bronze deteriorates in the open air, as exemplified in the statue of Gambetta——it looks as if it had been carved out of a block of coal—he realised that no merely superficial *patine* can resist the weather. It is in the process of casting, to be carried out *à cire perdue*, that he intends to try the effect of an alloy of metals which may, perchance, enable his statue to preserve its attractive appearance. He wants it to be as brilliant as a jewel against the background of the Louvre.



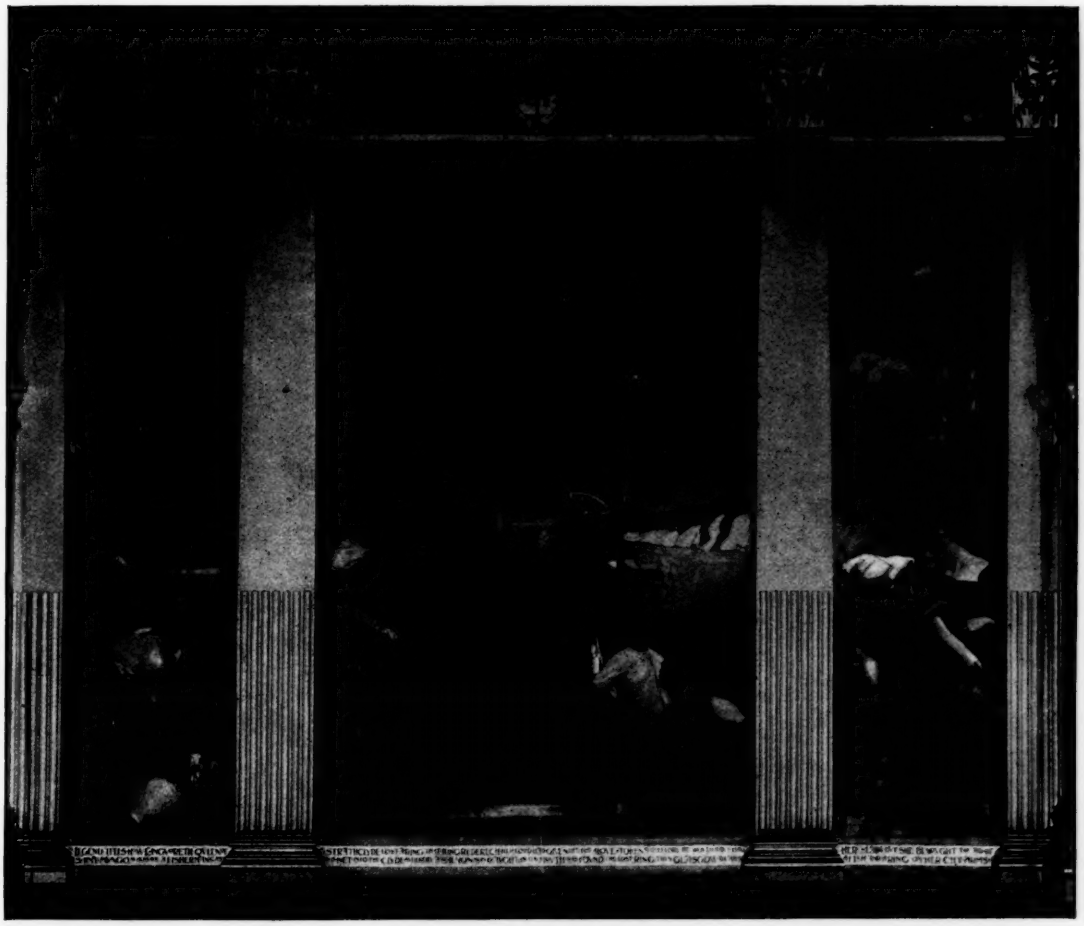
THE LA FAYETTE MEMORIAL.
By P. W. Bartlett.

To this end the artist purposes to add to the bronze a proportion of gold and of silver, analogous to that used by Corinthian sculptors in their metal statues. Mr. Bartlett has already in several instances succeeded in giving his work a sumptuous surface of brilliant quality. His "Toad" in bronze, to be seen at the Luxembourg, is an example of the results of his persevering experiments; but he has not hitherto had an opportunity of applying them to a monumental work of any magnitude.

I may, however, here mention as important works by Mr. Bartlett the bronze statues of Michael Angelo and of Christopher Columbus which grace the National Library at Washington—a cast of the first named was to be seen at the *Exposition décennale*—and the equestrian statue of General MacClellan, on which he is at present working. Mr. Bartlett, at the age of twenty-four, was awarded a first class medal at the great Exhibition of 1889. Last year he was accepted as a member of the International Jury, thus being placed out of competition. He thus contributed, as far as self-suppression could, to give his fellow countrymen and rivals—Saint Gaudens, Mac Monnies, and David French—every chance of obtaining the highest awards; they did, in fact, gain first prizes for sculpture in the United States section. It is always pleasant to see talent march hand in hand with a loyal and kindly spirit.

A MURAL DECORATION BY MR. ALEXANDER ROCHE, R.S.A.

THE first of a series of pictorial panels for the Banqueting Hall of the Glasgow City Chambers has recently been placed in position. It is the work of Mr. Alexander Roche, R.S.A., and deals with the subject of "Legendary Glasgow." As will be seen from our illustration, the picture is divided into three parts, an arrangement enforced by the construction of the wall. The dimensions of the central panel are 16 ft. by 8 ft. 8 in., and of the side panels 16 ft. by 3 ft. 6 in. The gold band along the top is twenty-four inches in width, and the space containing the inscription is six inches wide. The inscription runs: "Legend tells how Langnoreth, Queen of Strathclyde, lost a ring that King Redereck, her lord, had given her for a love token, wherefore he would have had her slain; but she besought the aid of St. Mungo, who bade a fisherman cast his net into the Clyde, whereby a salmon was caught. In its mouth was found the lost ring, thus Glasgow bears a fish and a ring on her city arms." The other three panels for the hall are



LEGENDARY GLASGOW.

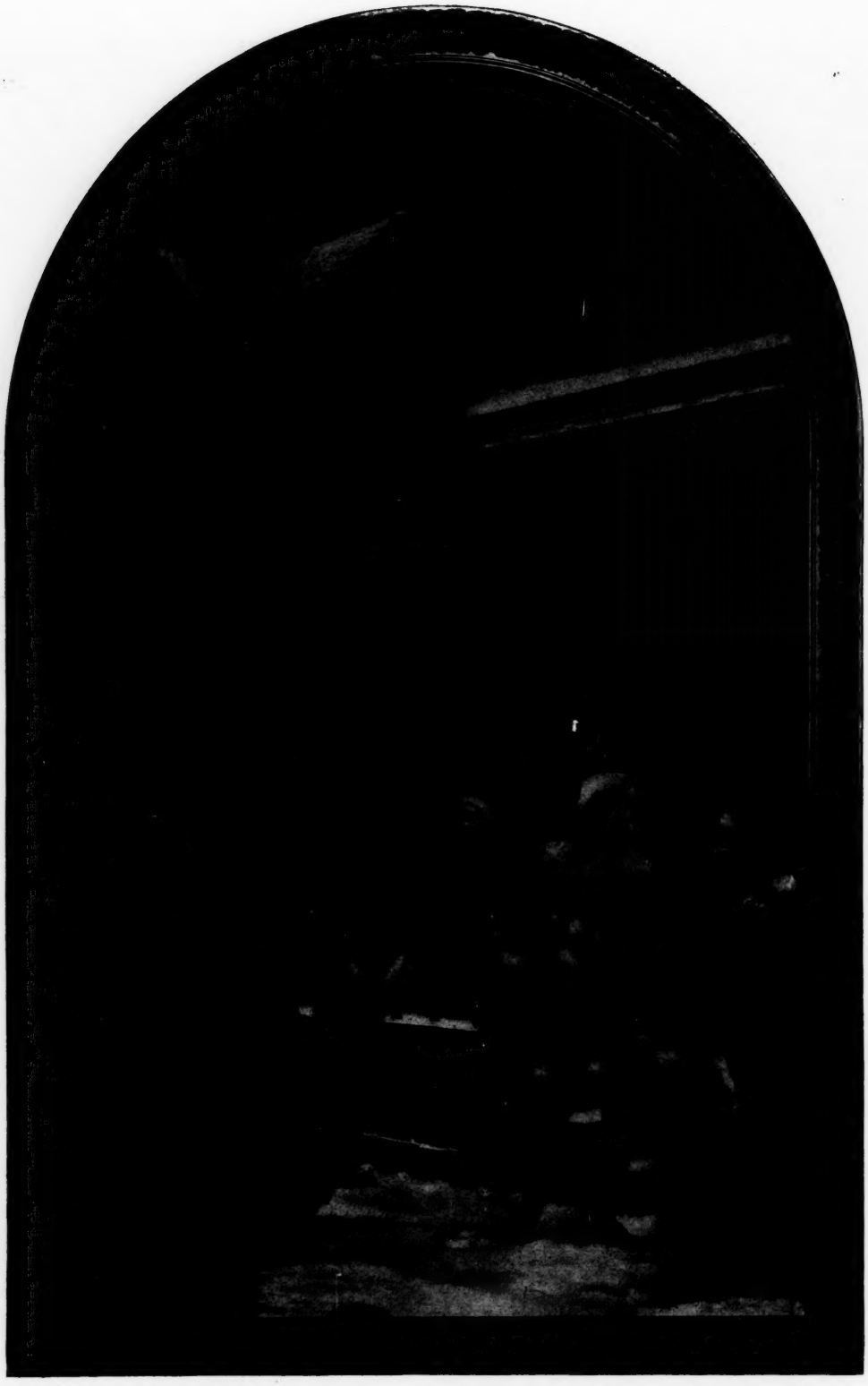
From the Mural Painting by Alexander Roche, R.S.A., in the City Chamber, Glasgow.

being dealt with by Messrs. E. A. Walton ("Mediæval Glasgow"), John Lavery ("Modern Glasgow"), and George Henry. The paintings are executed on specially prepared canvas in what is known as "Parry's" medium, a composition of wax, oil of spike, and copal varnish.

THE NEW PAINTINGS AT THE ROYAL EXCHANGE.

TWO more spaces on the walls of the ambulatory of the Royal Exchange have recently been filled up, the commissions having been executed by Mr. and Mrs. Ernest Normand. To the former was accorded the subject "The Signing of the Magna Charta," and to the latter "The Charity of Whittington." From the reproductions we give of these works it will be seen that each of the compositions is vigorous and strong. Mr. Normand has represented his subject in a brilliant glow of sunlight, and the whole work is full of bright colour, so that even in the rather subdued light of the Exchange Ambulatory the picture tells forcibly. Mrs. Normand, on the other hand, has represented a winter scene, in which, for the most part, the colour is subdued; the strength is concentrated in the glow of the fire on the left and in some vermilion on the serving man's costume on the right. The picture occupies a panel in one of the least lighted corners of the building, and suffers accordingly.

Mr. John Paddon and Mr. Abe Bailey are the donors of these two works. At least two others are in course of preparation.



THE CHARITY OF WHITTINGTON

From the new "Spirit-Fresco" in the Royal Exchange by Henrietta Rae (Mrs. Ernest Normand).



THE SIGNING OF THE MAGNA CHARTA.

From the new "Spirit-Fresco" in the Royal Exchange by Ernest Normand.

NOTES AND QUERIES.

[219] **FREDERICK NEWENHAM.**—Will you give any biographical particulars of the artist Frederick Newenham, who painted "Young Milton" and "Milton acting as Secretary to Cromwell," together with a list of his works and, if he exhibited at the Royal Academy, the dates of those exhibits?—D. W. S.

*** Frederick Newenham, who was born in 1807, painted historical and domestic subjects, as well as portraits, and between 1838 and 1855 he contributed seventeen works to the British Institution, and nineteen to the Royal Academy. His first picture shown at the Academy, in 1838, was "Parisina." His next appearance was in 1844, when he exhibited a portrait of Queen Victoria, painted in 1842 for the Junior United Service Club, and a portrait of a lady. In 1845, "The Mother's Letter," "Remembrance," and a man's portrait; in 1846, three portraits; in 1847 and 1848, a portrait; in 1849, "Doña Chimène de Gomes," from "Le Cid" of Corneille; two portraits (one of the Lady Helena Newenham) in 1851; a portrait of the Dean of Norwich in 1852; two portraits in 1853; in the following year a subject under the title of the verse by Tom Moore beginning "Rich and rare were the gems she wore;" and in 1855—his last appearance at the Academy—he exhibited "The Toilette." His Milton pictures were not seen there. Newenham died in March, 1859.

[220] **C. STANFIELD, Junr.**?—I have in my possession a picture, purchased by my grandfather about thirty-three years ago, which I have always understood was painted by C. Stanfield, Junr., son of C. Stanfield, R.A., but I cannot find that he had a son; and from the similarity of the painting to the work of C. Stanfield, R.A., I am of opinion that it is by him, and that the "junr." was a mistake on my part. I enclose a photograph of the picture, which gives a rough idea of the picture, the size of the original being 45 in. by 30 in. I may state that the brown in the picture is exactly similar to the shiny brown used by Stanfield, and also there are three instances in the picture where figures, etc., have been painted over, a peculiarity which I have noticed in some of his work. There are what appear to be letters in the right hand corner of the picture, but they are not clear enough to make out. On the framework of the canvas at the back, written in pencil, is "Mr. Burgess, 45 by 30."—C. A. EARNSHAW (Ilford, Essex).

*** Clarkson Stanfield, R.A., had a son, named George Clarkson Stanfield. He was born in 1828 and died in 1878. He contributed over seventy pictures to the Royal Academy, all of inferior merit to that of his father. So far as we can judge from the accompanying photograph, the picture is by the son, not the father.

[221] **PAINTER OF BOYDELL'S SHAKESPEARE WANTED.**—Would you kindly tell me the name of the painter of a picture representing Hotspur, Glendower, and others "dividing the land?" (See Shakespeare's *Henry IV.*, Part I, Act iii, Scene i.) The painting is on a panel, and is 21 in. by 16 in. I have been told that it was one of the pictures painted for Alderman Boydell about A.D. 1796, and engraved by him for his magnificent edition of Shakespeare. It is in very fine condition.—HENRY J. FRY (Ely).

*** The picture in question is by Westall, and it was engraved by Simon. It was one of those painted to illustrate Boydell's Shakespeare. The scene is laid in the Archdeacon of Bangor's house in Wales, and the figures include, besides Hotspur and Glendower, Worcester and Mortimer. The other painters who illustrated the play, in the two Parts, are Smirke (2), Rigaud, Fuseli, Durro, and Boydell (2). The engravers of them were Middiman, Thew, Ryder, and Leney. It was for the "Large Shakespeare" in two volumes that these pictures were painted; quite another set was prepared for the "Small Shakespeare" in nine folio volumes.—S.

[222] **JOHN MARTIN AND MR. STRUDWICK.**—(1) In whose possession are John Martin's best works, and is it possible to see them? (2) Is there any work on the paintings of J. M. Strudwick? (3) Where can I obtain carbon prints or photogravures of the works of both above-named artists?—SYDNEY C. BARNETT (Richmond Hill).

*** (1) As far as we know, only one of John Martin's important works is in a public collection, this being "The Destruction of Herculaneum," which is in the Manchester City Art Gallery. There is a "Mountain and Landscape" in the Victoria and Albert Museum, and several other minor works in provincial galleries. "The Last Judgment" and "The Plains of Heaven" belong to Mr. T. Carew Martin. (2) Mr. Strudwick's work is referred to in Mr. Percy Bate's book on "The Pre-Raphaelites." (3) We doubt if any photographs of Martin's works can be obtained. His principal works were engraved, and prints are sometimes to be seen on sale in old print shops. Photographs of some of Mr. Strudwick's pictures can be obtained from Mr. Hollyer, of Pembroke Square.



1901.

Tuesday	1.	W. J. Linton, died, 1898.
Wednesday	2.	J. Doyle ("HB"), died, 1868.
Thursday	3.	J. Wedgwood, died, 1795.
Friday	4.	Charles Keene, died, 1891.
Saturday	5.	R. Smirke, R.A., died, 1845.
Sunday	6.	Nicholas Hilliard, died, 1619.
Monday	7.	Sir Thomas Lawrence, P.R.A., died, 1830.
Tuesday	8.	Sir L. Alma Tadema, R.A., b., 1836.
Wednesday	9.	W. P. Frith, R.A., born, 1819.
Thursday	10.	R. Herdman, R.S.A., died, 1888.
Friday	11.	Sir Hans Sloane, died. 1753.
Saturday	12.	Dr. J. Wolcott ("Peter Pindar"), died, Jan. 13, 1819.
Sunday	13.	William Harvey died, 1866.
Monday	14.	E. M. Ward, R.A., died, 1879.
Tuesday	15.	Francis Hall, A.R.A., died, 1884.
Wednesday	16.	Sir E. Burne-Jones, died, 1898.
Thursday	17.	G. Petrie, P.R.H.A., died, 1866.
Friday	18.	Sir George Hayter, died, 1871.
Saturday	19.	J. C. Horsley, R.A., born, 1817.
Sunday	20.	John Linnell, died, 1882.
Monday	21.	Peter de Wint, born 1784.
Tuesday	22.	Sir George Harvey, P.R.S.A., died, 1876.
Wednesday	23.	John Hoppner, R.A., died, 1810.
Thursday	24.	A. Elmore, A.R.A., died, 1881.
Friday	25.	Lord Leighton of Stretton, P.R.A., died, 1896.
Saturday	26.	T. Hudson, R.A., d., 1779.
Sunday	27.	John Gibson, R.A., d., 1866.
Monday	28.	Sir W. Beechey, R.A., [d., 1839.
Tuesday	29.	Edwd. Lear, d., 1888.
Wednesday	30.	W. C. T. Dobson, R.A., d., 1898.
Thursday	31.	Harry Bates, A.R.A., d., 1899.

THE CHRONICLE OF ART.—JANUARY.

Art in Durban. AS an outcome of an exhibition of paintings arranged by the Education Department of the Natal Government in 1899, a small committee of the Durban Savage Club was appointed to collect subscriptions for the purchase of some of the exhibits as a nucleus of a Municipal Art Gallery. The result was that the sum of £800 was collected, out of which eight pictures were purchased and a balance of £100 handed over to the council. A further sum of £500 was voted by the council for expenditure in England on pictures; Durban, therefore, now possesses a collection of nearly thirty pictures, the majority of which are by artists of repute, and it is hoped that when the colony settles down after the war a suitable gallery will be built for their exhibition. In the meantime they are housed in the council chamber, which is open to art students any day on which the council is not sitting, and to the general public on Wednesdays and Saturdays. The principal works are: "The Broken Idol," by Mr. VAL PRINSEP, R.A.; "The Flag-Maidens of Taunton," by Mr. A. C. GOW, R.A.; "A Rocky Glen," by Mr. J. MACWHIRTER, R.A.; "A Study of Sheep," by Mr. T. S. COOPER, R.A.; "A New Song," by Mrs. STANHOPE FORBES; "The Naiads' Rock," by Mr. HERBERT J. DRAPER; "Dreams," by Mr. RALPH PEACOCK; and "The End of the Lake," by Mr. ERNEST PARTON.

Art in the Theatre. AMONGST the productions of the theatrical autumn season were two plays dealing with the fascinating personality of Nell Gwynn. In that at the **Haymarket** the artistic *vraisemblance* of Mr. FRED TERRY'S capital portrait of Charles II should be chronicled. It had a worthy setting in Mr. W. JOHNSTONE'S excellently contrived picture of Whitehall. Mr. HARKER'S opening scene of old Drury Lane was too suggestive of mediæval Germany to be convincing. At the **Prince of Wales's** Miss Marie Tempest's *Nell*, though modernised in coiffure and chiffons, realises the character, and her last dress of dove-coloured silk, with ivory satin and lace, relieved with touches of turquoise blue, is one of the prettiest the modern stage can show. The costumes throughout give evidence of careful research, and in individual cases display a nice feeling for colour on the part of their designer, Mr. Herbert Norris. The scenic effects are not remarkable, but Mr. SPONG'S sunny and well-composed view of the Mall deserves mention.

The latest ballet at the **Empire,** *Seaside* (an old friend in a new dress), makes no pretension to be other than a frolicsome *divertissement*. Opportunities for artistic distinction are few in such a subject, but Mr. WILHELM manages to interest us in his handling of the possibilities of combined red, white, and green in the various dresses of a brilliant itinerant troupe of Italian dancers. A group of bathers, too, in sunlit-sea tones, veiled in diaphanous peignoirs, should be noticed, and a striking effect of wet umbrellas in a storm episode. Perhaps the most captivating feature of the picture is a dance of sailor-laddies and little English misses, whose dainty white attire is enhanced by the white ensigns and rose-posies they carry. Mr. HARKER'S scene has many excellent features, and attempts with fair success some novel effects of cloud and change. The *Handy Man*, at the **Alhambra,** is not quite up to the high standard of artistically presented spectacle now expected as regards originality of design and charm of colour. **Drury Lane** Theatre, with its vast stage and mechanical resources, is able to present effects impracticable elsewhere. In its latest drama, *The Price of Peace*, the Westminster Abbey marriage scene owes much of its success as a picture to the great height of the "set," quite apart from the skill of Mr. EMDEN'S practised brush. Mr. BRUCE SMITH'S "Terrace of the Houses of Parliament," with its Noah's Ark-like bridge traffic and its lifeless river, is disappointing. His scenes of the House of Commons and the sinking yacht are far more acceptable. Mr. CANEY'S stately "Conservatory" shows a masterly treatment of hanging fern baskets on the "borders;" and the "Garden of the Convent School," by PERKINS and MCCLEERY, with its sweeping plane-tree branches and its sunny sward, is the happiest picture in the play. Thanks to the enterprise and artistry of Mr. Tree, **Her Majesty's** Theatre presents in *Herod* a spectacular achievement claiming special recognition on its own merits. Mr. Percy Anderson, to whose knowledge and taste we are indebted for the sumptuous and striking costumes and accessories, has taken the fullest advantage of the fine opportunity afforded him. On the simplest and least obtrusive attire has been lavished a wealth of pains no less than on the raiment of the central figures in a long series of superb stage-pictures. It is difficult to single out any one where all are so good; it is, however, impossible to pass over the wonderfully telling effect of Mariamne's blood-red tresses against the scarlet and gold embroideries of one robe and the austere black and white of another. Noteworthy also is the royal garb worn by Mr. Tree—admirably "made up"—in the second act, cleverly combining the Judaic and the Græco-Roman characteristics. The atmosphere of the period is, indeed, suggested throughout with rare skill, and the one solidly built scene, by Mr. HAWES CRAVEN, is, save for a few technical exceptions, impressive and picturesque in a very high degree.

Exhibitions. THE Winter Exhibition of the Royal Society of Painters in Water Colours may be praised as more than usually interesting. It includes, among other excellent works, Professor VON HERKOMER'S "Trout Stream," a delightful piece of detail painting; some brilliant open air studies by Mr. E. A. WATERLOW; a very good landscape, "Dreary Mooorlands," by Mr. DAVID MURRAY; a charming figure composition by Mr. WEGUELIN: and a number of exquisite things by Mr. ALBERT GOODWIN. Mr. NAPIER HEMY'S sea sketches also deserve to be noted; and there are from Mrs. ALLINGHAM, Mr. A. E. EMSLIE, Mr. E. ALEXANDER, Mr. R. W. MACBETH, and Mr. G. CLAUSEN typical examples of their best production.

The Royal Society of British Artists, in its winter show of members' work, makes no departure from its ordinary lines. The majority of the pictures and drawings exhibited are of only moderate quality and claim no special attention. Of the few really good productions the most memorable are "The Silver Mirror," by Mr. W. GRAHAM ROBERTSON; Mr. R. VICAT COLE'S "Wharedale: Hay-time;" Mr. G. C. HAITÉ'S "The Ferry: Dordrecht;" Mr. BOROUGH JOHNSON'S "Hoeing;" Mr. HAL HURST'S "Portrait of Miss J. Marner;" Mr. WALTER FOWLER'S "Waste Lands;" Mr. F. MILNER'S "Storm Cloud;" and the curiously imaginative "Sunset," by Mr. F. FOOTTET.

Although the general aspect of the autumn exhibition of the New English Art Club was not so attractive as usual, there were in it certain pictures that deserve to be remembered as exceptional pieces of accomplishment. The best contributions were Mr. P. W. STEER'S "Nidderdale;" Mr. W. W. RUSSELL'S "Duck Pond;" "The Avenue," by Professor BROWN; the landscapes by Mr. J. L. HENRY; "On the Norfolk Coast," by Mr. ARTHUR TOMSON; two portraits by Mr. C. H. FURZE; and Mr. GEORGE THOMSON'S "Penmaen Cliffs." Some flower paintings by Mr. F. E. JAMES, Mr. GEORGE THOMSON'S "St. Alban's Head," and a delightful little colour note, "On the Riviera," by Mr. H. B. BRABAZON can also be sincerely praised.

Nearly a hundred and fifty paintings and drawings were gathered together in the New Gallery for the exhibition of the Society of Portrait Painters. Of these quite a considerable proportion can be described as possessed of notable qualities, and as being of particular interest as successful works of art. The contributions of Mr. HAROLD SPEED, Mr. W. LLEWELLYN, the Hon. JOHN COLLIER, Mr. ARTHUR HACKER, Mr. LAVERY, Mr. R. JACK, Mr. ROBERT BROUGH, Mr. J. GUTHRIE, M. NICOLET, Mr. ORCHARDSON, Mr. G. F. WATTS, and Professor VON LENBACH must be reckoned as the chief attractions.

As an illustration of "English Art, 1900," Messrs. Agnew have arranged, for the benefit of the Artists' General Benevolent Institution, a show of thirty-nine pictures by members of the Royal Academy. These pictures, which are all of comparatively small size, have been specially painted for this exhibition, and are, with few exceptions, thoroughly representative. Among them are characteristic works by Sir E. J. POYNTER, Mr. J. W. WATERHOUSE, Mr. ORCHARDSON, Mr. J. M SWAN, Mr. E. A. ABBEY, Mr. J. J. SHANNON, Mr. SARGENT, and Sir L. ALMA-TADEMA.

Twenty pictures by MONTICELLI have been on view in Bond Street. They are well selected, and show various phases of the art of this painter, who, despite his extravagance of manner, cannot be denied high rank among the modern romanticists.

Romanticism of a saner and more intelligible kind is the chief attribute of Mr. ALBERT GOODWIN'S work. Some of his finest qualities received adequate illustration in an exhibition of his pictures and drawings held recently by the Fine Art Society. An admirable assertion of his variety and imaginative power was made by the collection presented.

Mr. MOFFAT LINDNER'S water-colour drawings of Bergen and Dordrecht were shown last month at Mr. Dunthorne's gallery. As frank and intelligent records of nature, treated with sound judgment and a most delicate sense of colour, they must be credited with exceptional success.

Mr. W. MOUNCEY, a Scottish artist of much originality, has just held a small exhibition of his pictures at the Goupil Gallery. It was extremely interesting as an assertion of individual methods and as a demonstration of an artistic conviction that is obviously the outcome of an unusually thoughtful study of nature's facts.

Mr. OLIVER HALL, in a group of landscapes exhibited at Messrs. Dowdeswell's gallery, made a somewhat similar avowal of a creed markedly out of the common. His work has real vitality, and the qualities of his art are extremely fascinating. He combines, as this exhibition proved, a rare feeling for style with a remarkable readiness of technical statement; and he has a very acute perception of what is worthiest of interpretation.

Mr. HERBERT FINN'S drawings of cathedrals and other buildings are always intelligent and picturesque. He has a special and comprehensive knowledge of his subject, and treats it with sound judgment of effect. His latest show at the Modern Gallery was not lacking in variety.

Mr. H. CAFFIERI has been exhibiting at the Continental Gallery some drawings of "Fisher Folk across the Channel," extremely agreeable productions treated with a certain amount of dainty artifice.

Mr. HERBERT SCHMALZ has painted a series of ideal female heads, which have been exhibited, under the title of "A Dream of Fair Women," at the Fine Art Society's Galleries.

The work of the Surrey Art Circle, which has been on view at the Clifford Gallery, is of a good average character. The collection consisted of over a hundred and thirty works, nearly every one of which was worthy of examination.

The annual exhibition of the Winchester Art Society, held in the Wolvesey Palace, Winchester, was of an interesting character. In addition to the works of leading local artists, contributions were sent by Sir L. ALMA-TADEMA, R.A., Messrs. SEYMOUR LUCAS, R.A., G. H. BOUGHTON, R.A., E. A. WATERLOW, A.R.A., GEORGE CLAUSEN, A.R.A., and other well-known London artists.

The tenth annual exhibition of the Oxford Art Society was probably the best, in point of quality, of any that have been held. The exhibits included works by Messrs. H. VON HERKOMER, R.A., J. FULLEYLOVE, ALBERT GOODWIN, and ALFRED PARSONS.

Reviews.

Homeric Similes from the "Iliad." Designs by *Edgar Barclay*. (George Bell & Sons, 1900. £2 net.)

IT is a good many years since the public were attracted by a picture in the Royal Academy of "The Old Steps in the Island of Capri," by the then unknown young artist, Mr. Edgar Barclay. Many pictures of Southern Europe and Algiers from his hands have since taken worthy positions on the Academy walls. Sympathy with the classic in poetry and art has always been the dominant note in Mr. Barclay's work, and he has now given further proof of this by illustrating and decorating a book on Homeric similes. The drawings are full of knowledge of the local colour of his subjects, acquired by years of study, and must be of great interest to all Homeric students. They are extremely artistic in feeling, and the photogravure plates admirably reproduce them. Mr. Barclay suggests that his book might take its place as a prize book in schools. If that is to be done it must be done quickly, before German and French drive out the study and interest in Greek.

The Grey Fairy Book. Edited by *Andrew Lang*. Illustrated by *H. J. Ford*. Longmans, Green & Co., 1900. (6s.)

THE number of fairy variations on a few fairy themes is endless. In the latest volume which Mr. Lang has edited, we have stories from many countries, all freshened by the national breezes, so to say, which seem to blow through them. Mr. Ford's illustrations, however, seem to ascribe to all a common birthplace. This, however, is their only fault. They are charming pen drawings, elaborately worked out, full of fancy, ingenuity, daintiness, and humour, decorative in conception, and imbued with a proper sense of the powers and peculiarities of fairies and ogres, the inherent beauty of princesses and princes, the riches and good taste of kings, and, generally speaking, the whimsical results of enchantments.

The Chiswick Shakespeare. (Bell & Sons. 1s. 6d net per vol.).

WE welcome the appearance of three additions to this delightful edition of Shakespeare—*Coriolanus, Much Ado about Nothing,* and *Antony and Cleopatra.* We have again and again noted the admirable way in which the series is being produced, and have also remarked on the improvement in the illustrations of Mr. Byam Shaw as the issue has proceeded. This is still more apparent in these latest volumes, in which the artist has adapted most successfully the scale of his figures to the proportions of the little page.

Songs of Near and Far Away. By *E. Richardson.* (Cassell & Company. 6s.)

IF any of our readers are thinking of buying Christmas presents for their child friends, they would be well advised to ask their bookseller to show them this volume. The poems are reminiscent of Stevenson, as are so many other child's verses written recently, but they are unusually good and the illustrations in colour are far above the average. There is a freshness and suggestiveness about the whole book that is exceedingly attractive. We are happy in being able to present our readers with a specimen of the illustrations.



WINDOW IN NEW COLLEGE CONGREGATIONAL CHURCH.

By Alfred East, A.R.A. See next page.

Books Received. NOTE.—*Comment in this column does not preclude books from subsequent review.*

"*Anthony Van Dyck: An Historical Study of his Life and Works.*" By LIONEL CUST, F.S.A. (G. Bell & Sons, 1900. £5 5s.)—A magnificent tribute to the master; scholarly and delightful as a study, superb as a book, admirable alike as to taste and quality of illustration. The fourscore plates give an excellent representation of Van Dyck's work as painter, etcher, and draughtsman.

"*Sir Joshua Reynolds: First President of the Royal Academy.*" By SIR WALTER ARMSTRONG. (W. Heinemann, 1900. £5 5s.)—A companion volume to the same author's "Gainsborough," which in every way it equals, if it does not surpass. Not only the most noble volume ever devoted to England's greatest painter, but, even without the splendour of its eighty plate illustrations and its sumptuousness of print and paper, of extreme value and importance for the brilliancy and *expertise* of the admirable text.

"*The Paris Salons of 1900:*" *with Letterpress descriptions.* (T. Fisher Unwin, 5s.)—A very well produced album of ninety-four half-tone reproductions of some of the most important and attractive pictures in the rather barren salons of 1900. They illustrate well the phase of art now prevalent in Paris—all but the advanced schools—and, as such black and white reproductions are apt to do, they somewhat flatter the originals themselves. We cannot speak so well of the "descriptions," which are apt to be inept. To describe Weber's Abbé, who is screaming with laughter at the comic song trolled forth from the phonograph, as "A Good Stretch!" is an extraordinary misapprehension.

"*The Celestial Country: Hymns and Poems on the Joys and Glories of Paradise.*" (Seeley & Co., 1900. 12s. 6d.)—A very pretty book, containing thirty-six poems, illustrated with ten capital photogravures after the old masters—pictures of strongly accentuated religious sentiment. An admirable book for every pious reader.

"*Sodoma.*" By the CONTESSA PRIULI-BON. (Bell & Sons, 1900. 5s. net.)—This new volume of the "Great Masters" Series is the more welcome as so little attention, in volume form, has hitherto been accorded to the painter, and as it is very adequately illustrated with two score reproductions. It is interesting to see here "The Family of Darius" which inspired so much of the work of Gustave Moreau.

Fairy Tales. By HANS CHRISTIAN ANDERSEN. Newly translated by H. L. BRÆKSTAD. Illustrated by HANS TEGNER. First and Second Series. (2 vols. Heinemann. 10s. each.)—A very remarkable and handsome edition of the children's classic, noteworthy alike for the character of the illustrations and the technical beauty of the wood engravings. The work demands a more extended notice than can be given in this column.

"*A Little Tour in France.*" By HENRY JAMES. Illustrated by JOSEPH PENNELL. (W. Heinemann.)—A most interesting book both from the point of view of text and illustrations. Mr. James writes in his usual scholarly manner, and the illustrations—which include a number of etchings—are clever, but for the most part are rapidly executed impressions of the scenes depicted.

"*La Couronne d'Olivier Sauvage; Les Sept Lampes de l'Architecture.*" By JOHN RUSKIN. Translated by GEORGE ELWALL. (Société d'Edition Artistique.)—A very skilful translation, admirably illustrated with the original plates (some in facsimile) of two of Ruskin's masterpieces. This is, of course, a volume rather for French readers than English; but every lover of Ruskin will be interested in seeing how his work is at last being made to speak for itself in a land where his teaching, and not his actual words, have hitherto been made known.

"*Les Chefs-d'œuvre des Musées de France: La Peinture.* By L. GONSE. (Société Française d'Édition d'Art, Paris, 1900. 50 frs.)—A work of the utmost value and interest to all lovers and students of art—dealing with the many masterpieces, little known, if known at all to the majority of people, now distributed among the museums of France. It is chatty, and is profusely illustrated with 300 reproductions, of which four are altogether brilliant etchings by M. Vyboud, twenty-six are photogravures, and the rest half-tone blocks.

"*The Cinque Ports: A Historical and Descriptive Record.*" By FORD MADOX HUEFFER. Illustrated by WILLIAM HYDE. (Wm. Blackwood & Sons, 1900. £3 3s.)—A highly interesting story, illustrated with dramatic and poetic illustrations of great charm and originality, excellently reproduced.

"*Living Anatomy*," by CECIL BURNS, R.B.A., and Dr. COLENSO (Longmans, Green & Co., 7s. 6d.), is a folio of photographic pictures of figures from the life which, as the student would say, are then anatomised. The skin is apparently removed, and the underlying muscles shown in each figure. The selection of poses is very varied, and each sheet gives the view both of the figure as photographed from nature and as anatomised. It is a book of high value and importance.

"*The Shakspeare Country*." By JOHN LEYLAND. (George Newnes, 10s. 6d. net.)—The volume is illustrated with an excellent series of photographs, well reproduced and printed.

"*Photograms of the Year 1900*." (Dawbarn & Ward, 3s. net.)—This record of the year's photography is well up to the level of former editions, and is indispensable to all interested in the camera-work of the world.

"*Sketches and Skits*." By ARTHUR HOPKINS, R.W.S. (Elkin Matthews, 5s.)—A characteristic series of drawings by this well-known artist—rather more graceful than humorous. Pen-and-ink work does not, however, represent him so well as that in water-colours, and as these drawings are not reduced to any appreciable extent, and are printed on a rough paper, their appearance is somewhat coarse and not altogether successful.

"*Luca della Robbia*." By the MARCHESA BURLAMACCHI. (G. Bell & Sons, 1900, 5s.)—A volume of the useful and carefully prepared series of "Great Masters in Painting and Sculpture." A most excellent compilation; but the list of works held by private owners is very meagre. No mention, for instance, is made of Lord Northbrook's example.

"*Our Bird Friends*." By R. KEARTON, F.Z.S. With 100 illustrations from photographs by CHERRY KEARTON. (Cassell & Company, 5s.)—This is a delightful natural history volume for children, and should be as popular with its young readers as the author's other books have been to more advanced lovers of bird life.

"*Our Darling's First Book*." (Blackie & Son, 1s.) "*Droll Doings*." Illustrated by HARRY B. NEILSON, with verses by the COCKIOLLY BIRD. (Blackie & Son, 6s.) "*The Rabbit Book*." By CHARLES PETTAFOR. (Elkin Matthews, 1900. 1s. 6d. net.)—These three volumes are excellent gift books for young children, whom they cannot fail to interest and amuse. "*With Buller in Natal*," by G. A. HENTY, illustrated by W. RAINEY, R.I. (Blackie & Son, 6s.), and "*Cynthia's Bonnet Shop*," by ROSA MULHOLLAND, illustrated by G. DEMAIN HAMMOND, R.I. (Blackie & Son, 5s.), are capital books for boys and girls. The former is a good example of Mr. Henty's historical stories, and with its topical interest should prove a favourite.

We have also received "*The Grig's Book*," by W. T. HORTON (Moffat & Paige), an amusing nursery book in the Strewelpeter style of art.



MEDALLION ON THE RUSKIN MEMORIAL, DERWENTWATER.
By A. C. Lucchesi.

Miscellanea.

MR. GERALD MOIRA has been appointed Professor of Painting at the Royal College of Art, and MR. BERESFORD PITE, Professor of Architecture.

The marble bust of Her Majesty the Queen, by Mr. E. ONSLOW FORD, R.A., has been presented by Mr. Ernest Paul to the Corporation of London. It has been placed in the Mansion House side by side with another bust of the Queen executed in the first year of her reign.

A simple but dignified memorial has been erected on Friars' Crag, Derwentwater, to John Ruskin. It consists of a rough and unhewn monolithic block of Borrowdale stone. On the side facing the lake is a medallion in bronze, by Mr. A. C. LUCCHESI, of the head of "the Sage of Coniston," bearing the motto "To-day." The name and dates MDCCCXIX to MDCCCC and the inscription "The first thing that I remember as an event in life was being taken by my nurse to the brow of Friars' Crag, Derwentwater" are carved above and below the medallion. The portrait is not a happy one, as unfortunately it was based upon Creswick's bust, perhaps the least satisfactory of any sculptured portrait of Ruskin.

A window designed by MR. ALFRED EAST, A.R.A., has been placed in the New College Congregational Church, Avenue Road, N.W. The work is interesting in that it shows that a landscape can be successfully treated as a medium of church decorative purposes. The window is executed in Tiffany glass, and presents an exceedingly rich appearance. The landscape is, of course, purely conventional, and the arrangement is shown in our illustration on p. 143. The principal notes of colour are in the green of the water, the red of the tulips in the foreground, and the golden glow of the sky in the left hand panel. Rays of orange light proceed from the dove in the top light, and piercing the silver grey of the upper sky, are lost in the brilliant sunset glow lower down the window. The height of the work is fifteen feet. It is erected to the memory of William Mannering, a prominent benefactor of the church.

Obituary.

THE death has occurred of Mr. HENRY ANDREW HARPER, at the age of sixty-four. His paintings and drawings of views and scenes in Palestine, a country with which he was intimately acquainted, constituted his principal work and extended over a long series of years. Mr. Harper was the author of several books on the Holy Land, and for many years he was a member of the executive committee of the Palestine Exploration Fund.

The death has occurred, at the age of seventy-one, of the French painter, M. L. H. LEROUX. He was born at Verdim, and became a pupil of Picot. He entered at the École des Beaux-Arts in 1849, and eight years later gained the second *Prix de Rome*. He gained several medals at the Salons, and in 1877 was made a Knight of the Legion of Honour. His work is represented at the Luxembourg by "Les Funérailles au Colombarium de la Maison des Césars," a picture exhibited in 1861.

The death has also occurred of M. EMILE VERNET-LECOMTE, at the age of seventy-nine. He was a pupil of Cogniet, and gained medals in 1846 and 1863. The Legion of Honour was bestowed upon him in 1864.



VENUS AND ANCHISES.

By Sir W. B. Richmond, K.C.B., R.A. In the Walker Art Gallery, Liverpool.

SIR W. B. RICHMOND, K.C.B., R.A.—I.

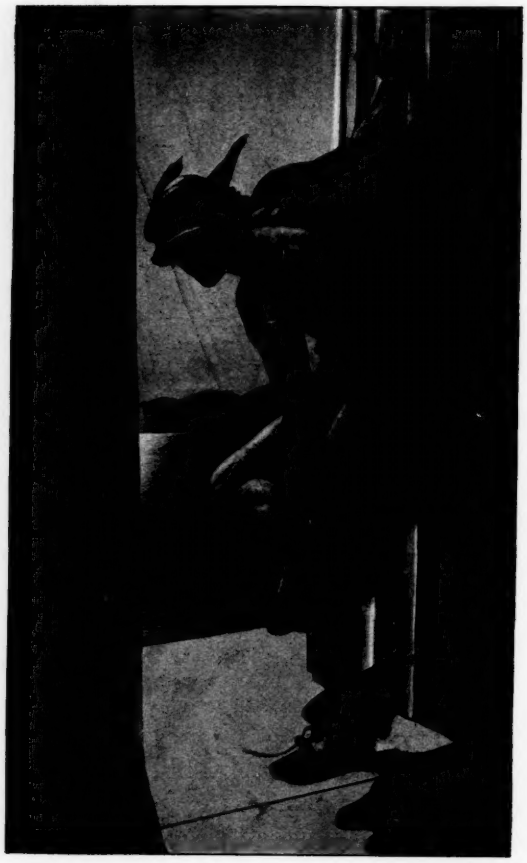
By A. L. BALDRY.

IN few living men is the connection between themselves and their early surroundings so clearly to be recognised as it is in Sir W. B. Richmond. His art has many unusual characteristics, and combines intellectual and technical qualities to a remarkable degree. This combination is obviously the outcome of impressions made upon him in his boyhood, the result of an education conducted on special lines; and the union of thought and practice was brought about early enough in his life to enable him to begin his artistic career with a definite intention instead of with tentative efforts to find the way in which he might best express his personal beliefs. He was never in doubt as to what he had to do, and in his preparation for the profession he was impelled to choose he made no step that did not plainly lead him towards the goal he desired to reach.

There is a popular tradition that artists, like poets, are born, not made, and that the shaping of their careers is effected by a kind of fate that guides them immutably in a particular direction. This tradition, as is often the case with accepted creeds, is based partly on a fallacy. It makes no allowance for the influence exercised by circumstances and surroundings upon the development of the artist, or for the part that his individuality plays in fixing the tendency of his effort.

But in the formation of his character his original qualifications are of only secondary importance. The mere necessity of earning a living may dull the artist's imaginative faculty and make his art commonplace and conventional; the accident of residence in town or country may determine his choice of material and his manner of interpretation; the atmosphere of his home may lift him to heights of idealism or sink him to the hopeless depths of plodding industry. There will always be something that makes him the artist he is, something that leaves its mark on his personality, and provides him with the direction that he follows for the rest of his life.

Now, Sir William Richmond had the advantage to start with, of being the son of a famous artist, George Richmond, R.A., who was not only admirable in his executive skill, but also a more than ordinarily enlightened thinker on æsthetic questions. With such a parentage, it was natural that the first impressions which the child received should be of an essentially artistic type, and that the idea of art as the main fact of existence should have seemed to him, from the first, something altogether



HERMES.

By Sir W. B. Richmond, K.C.B., R.A.

beyond question. He was reared in this atmosphere until he was of an age to discriminate for himself, for his general education was carried on at home under the care of tutors, and he was encouraged by his father in every form of study that promised to help in the cultivation of his taste. He came in contact, too, with many of the leaders of the painter's profession who were constant visitors at his father's house, and their recognition of his growing enthusiasm did much to confirm him in his desire to follow the family tradition.

When he was ten years old—in 1852—he began on his own initiative to work systematically at the rudiments of technical practice, and four years later he became a student in the Royal Academy Schools. He remained in them for two or three years and gained a couple of medals for his drawings in the antique and life rooms; but he finally left, as so many other men did at that time, in disgust at the inefficiency of the teaching provided. In 1859 he made some serious efforts at pictorial composition and painted a couple of pictures, "Geraint and Enid" and "Ruth and Boaz," which met with a fair measure of success. To that year, too, belongs the first of those excursions to Italy which have had so important an effect upon his art and so definite a part in determining his methods. This trip took him to Padua and Venice, and his time was given up chiefly to study of the works of Giotto, Carpaccio, Tintoretto, and a few others of the greater Italian masters. When he returned to England he brought back with him an astonishing number of sketches in which he had recorded his impressions of the places and things he had seen in his wanderings, or had noted for reference interesting details in the pictures that had made the deepest impression upon him.

In 1861 the youthful Richmond was first represented at the Royal Academy by a portrait group of his two brothers, and for a while he busied himself with other work of the same order, in which he met with an exceptional degree of success. It seemed, indeed, at this time that his fate was to follow in the later footsteps of his father and to achieve the widest popularity as a portrait painter. But he was hardly the type of man to content himself with a form of practice that, though it was lucrative enough, gave him few chances of realising his wider ambitions. He had aspirations of quite another sort, and as a step towards satisfying them he decided to go and live for a while in Italy. Thither he accordingly proceeded in 1865, and he settled at Rome among the congenial spirits who made that city at that time the headquarters of the art of the world.

This stay in Italy, which extended over nearly four years, was for him a period of constant activity and continuous study under the best influences. It markedly enlarged his range of practice, and by bringing him into close contact with a number of modern masters it opened up to him new ideas and fresh modes of expression. He set himself, among other things, to acquire some knowledge of fresco painting under the advice of Signor Podesti; and in his landscape work he put himself to some extent at the feet of Professor Costa, a friend and adviser whose sympathetic encouragement was of infinite value to the young artist. He lost, indeed, no opportunity of building up his executive skill, and strove assiduously after that familiarity with many forms of craftsmanship which he felt to be indispensable for his proper equipment.

Meanwhile he was making preparations for the highest flight in picture painting that he

had so far attempted. The summer of 1866 he spent in the island of Capri, working on the landscape details of a large "Procession in Honour of Bacchus" which he had commenced soon after his arrival in Rome. This picture, an ambitious undertaking calculated to test to the utmost the skill of a novice in art, was completed with minute care and without any of that haste to be rid of it which is apt to mar the intentions of a worker who lacks the patience to make his productions complete and perfected in every detail. It was not exhibited until 1869, the year in which he ended his residence at Rome and returned to England. A year later he added to his experiences by spending a winter in Algeria, where he occupied himself with studies of human figures in bright sunlight, and made a large series of notes of open-air tone effects; and then he finally settled in the old manor house at Hammersmith in which he has continued to live to the present day.

For the last thirty years he has carried on his profession with absolutely indefatigable energy. The amount of work he has completed during this period is in many ways surprising, and it is as notable on account of its variety as it is for its merits of design and accomplishment. He reverted, as a matter of course, to his earlier practice, and took at once a prominent place among the most successful and popular of contemporary portrait painters, but he gave up by no means the whole of his time to the representation of modern people. Instead he has distinguished himself by the production of a succession of large imaginative compositions in which he has always combined with unusual discretion memorable qualities of intellectual invention and conspicuous dignity of presentation; he has made several judicious excursions into sculpture; and he has taken a leading among the versatile and courageous workers in decorative art who have flourished during the nineteenth century. The most noteworthy of his pictures are: "Ariadne lamenting the Desertion of Theseus," shown at the Academy in 1872; "Prometheus Bound," shown in the same galleries in 1874; "Death and Sleep carrying the Body of Sarpedon," "The Song of Miriam," "The Ten Virgins," "The Release of Prometheus by Hercules," "An Audience at Athens," "Hermes," and "Icarus" (all at the Grosvenor Gallery between 1874 and 1887); and "Venus and Anchises" (New Gallery, 1890).

During recent years, Sir William has been chiefly occupied with the great scheme of decoration that he is carrying out in St. Paul's Cathedral, and he has had little time for the completion of other pictures such as these. But important as his achievements in painting have been, it is not possible to regret his divergence into what is really a more dignified and monumental branch of art practice. Upon his work in the Cathedral his reputation in future generations must mainly rest, and he must account it a fortunate circumstance that he has had so rare an opportunity of proving his ability to handle the greatest problems that any artist could undertake to solve. That opinions should be divided concerning the appropriateness of the methods that he has adopted in his treatment of the St. Paul's mosaics need excite no surprise. Opinions are radically divergent on there being introduced any decoration at all. The fact that his designs there put into permanent form are dis-



MISS ROSE MIRLEES.
By Sir W. B. Richmond, K.C.B., R.A.

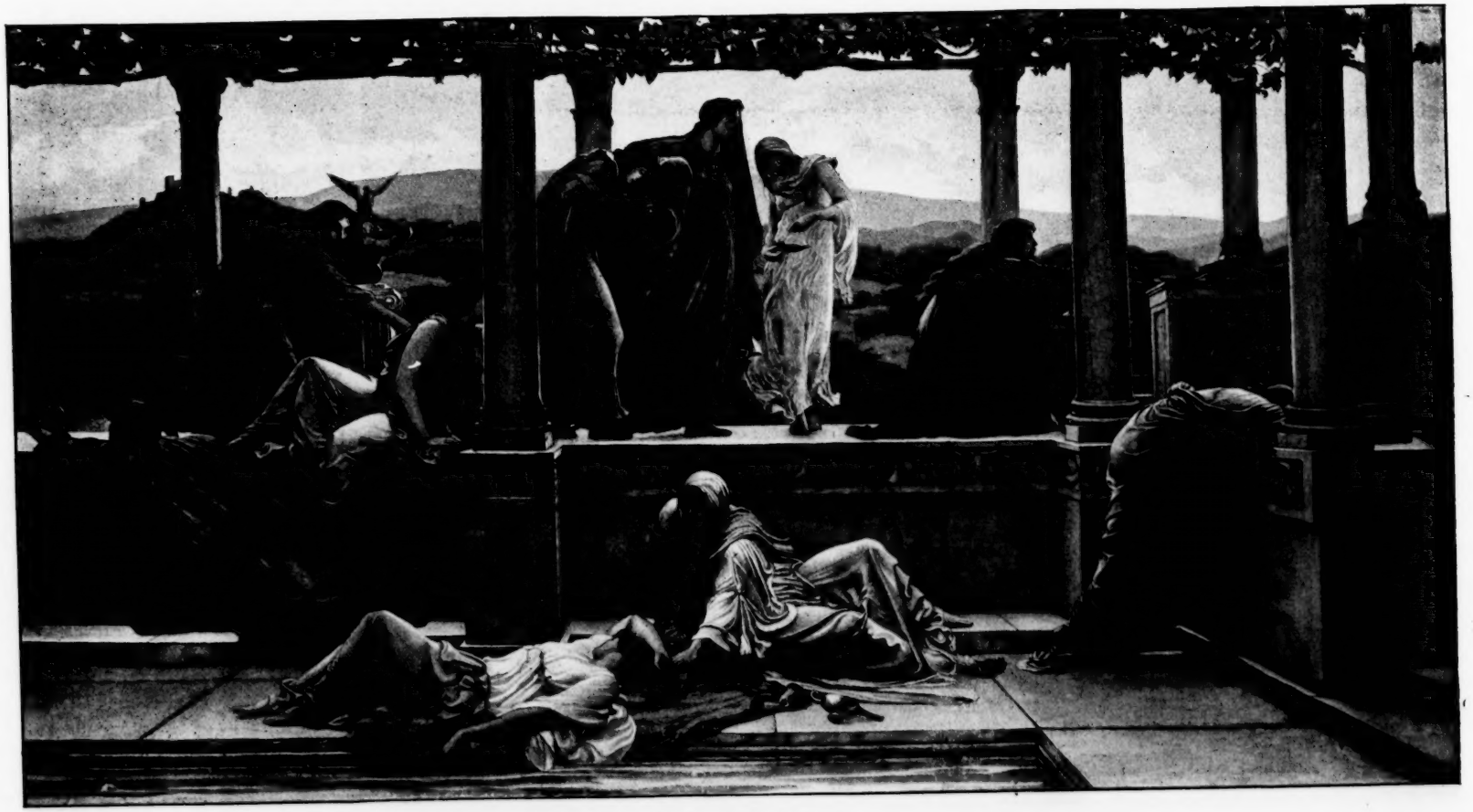
tinctively individual and honestly representative of his strongest convictions, would be sufficient to raise up against him the many people who hold equally strong but antagonistic views concerning the manner in which such a building should be ornamented. But no one will deny that he has faced his decorative responsibility with scholarly taste, and with a devout resolve to do all that lies in his power to be worthy of the great occasion. Sincerity, the most bitter and unreasoning of his opponents must admit to be one of his indisputable characteristics; knowledge he most certainly has; and he is endowed with sufficient determination to follow the course which he holds to be the right one without making concessions to friends or foes. Therefore his decorations can be accepted as consistent expressions of a sound artistic belief; and as such they deserve a place among the most memorable things that the artists of this country have produced.

It is particularly in his manner of dealing with the more serious responsibilities of his profession that the effects of Sir W. B. Richmond's early training are most apparent. He was taught from the first to think about his work and to look upon it as affording him scope for the exercise of his mental capacities even more than his powers of imitation. In the details of his education there was much to lead him in a direction that comparatively few men are able or disposed to follow. The daily contact with so deep a thinker as his father, the advice of Mr. Holman Hunt, Ruskin, Millais, Leighton, and many others who may be reckoned as chiefs in the world of art, his own indefatigable study of the classics and of the best type of modern literature, and, above all, his intimate acquaintance with the works of the greatest of the old painters, all helped to confirm him in a belief that art was not a pursuit that could



A MAID OF ATHENS.

By Sir W. B. Richmond, K.C.B., R.A.

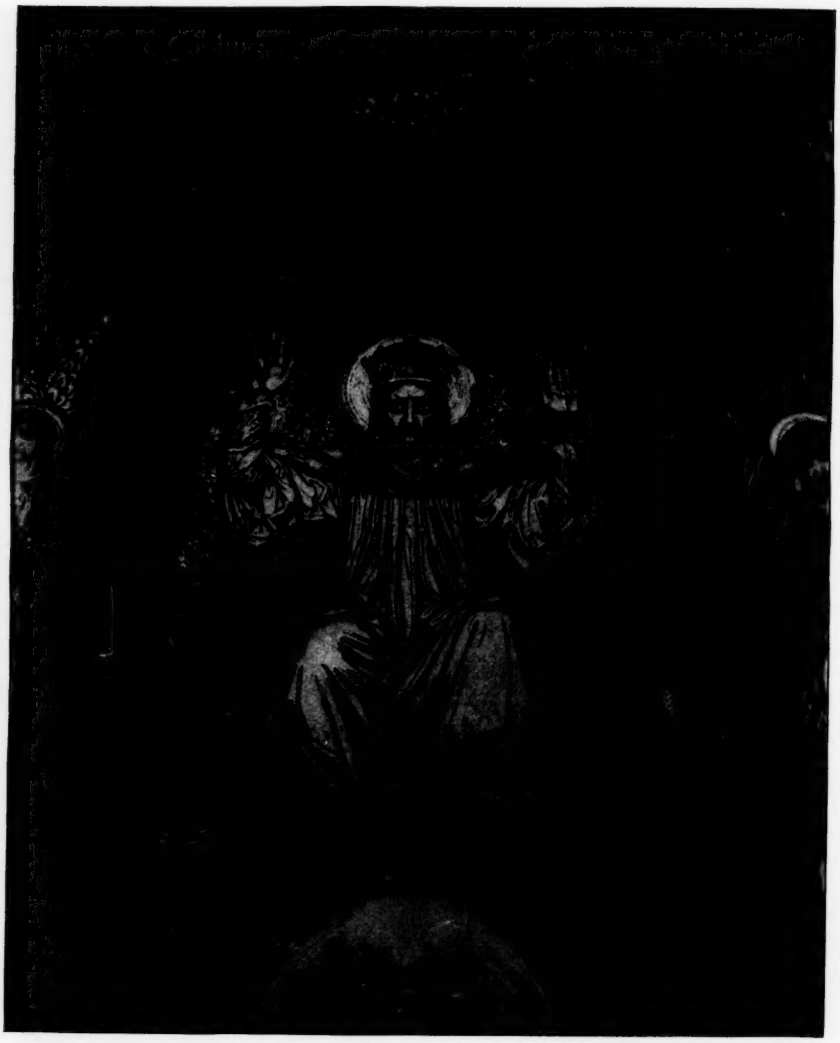


THE TEN VIRGINS.

By Sir W. B. Richmond, K.C.B., R.A.

be attempted in a spirit of light-hearted irresponsibility, nor one that would admit of anything like divided attention. Whatever may have been the natural instincts with which he was endowed at his birth, his educated creed is that of a lover of high ideals who takes his stand upon the best traditions of the artistic profession and recognises as the only aid to success an absolute devotion to the principles of æstheticism as they have been laid down by the masters who have made art history.

That the merits of his work and the distinctiveness of his personality have gained for him an ample measure of recognition is evident enough. He has a large following among lovers of art who appreciate fully both the power and the comprehensiveness of his practice; he has the confidence of the official custodians of British Art, for he was elected an Associate of the Royal Academy in 1888, and an Academician in 1895; and the authorities who control affairs of State have signified their estimation of his ability by bestowing upon him, in 1897, a Knighthood of the Bath. In the centres of learning also he is regarded as a shining light, for the University of Oxford chose him as its Slade Professor in 1879, a post which he held for three years, and conferred upon him the degree of D.C.L. in 1896. He has, indeed, good cause to feel that his efforts have met with a due amount of success.



THE ST. PAUL'S MOSAICS: FIGURE IN THE APSE.

By Sir W. B. Richmond, K.C.B., R.A. From a Photograph by Hollyer.

(To be continued.)



A STUDY.

By Louis Morin.

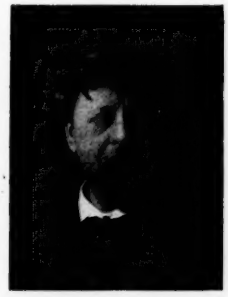


A PENCIL SKETCH.

By Louis Morin.

LOUIS MORIN.

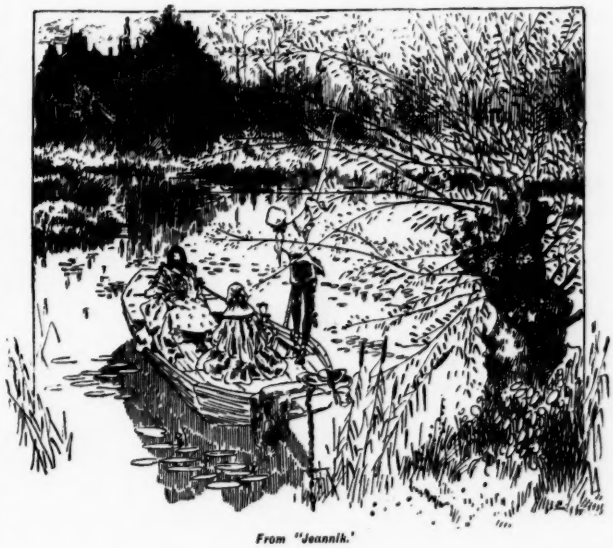
BY M. H. SPIELMANN.



LOUIS MORIN.

"ONE reads in the magic story-books," says Thackeray, "of a charm or a flower which the wizard gives, and which enables the bearer to see the fairies. O, enchanting boon of Nature," he exclaims, "which reveals to the possessor the hidden spirits of beauty about him! spirits which the strongest and most gifted masters compel into painting or song." The magic insight that turns the "vulgar life track" into a fairy daintiness, and the common light of day into a rosy gleam, is a gift accorded to but a very few among the illustrators of the present day—a gift with which the fanciful pencil of Monsieur Louis Morin has been graciously endowed.

With what mysterious talisman has he infected himself with the mythical, amorous elegance of the eighteenth century, and the quaint distinction of a more recent social world that really never existed? No more joyous draughtsman have we seen; few more dainty fingers have placed before us, as by inspiration rather than by study or education, the worlds that he has created, or re-created, and set them upon paper in a dozen volumes and in a score of other ways. His facility, no doubt, has prevented him from maintaining



From "Jeannik."

invariably the highest level that he has reached—not through lack of ability, but simply because he has not chosen to elaborate, in his haste to realise the hundreds of fancies, quips, and cranks that surge from his fertile brain. Yet he is not reckless or irresponsible either; for as beneath his easy draughtsmanship you discover the soundness of his art and the depth of his observation; so beneath his *persiflage*, so to say, and his agreeable buffoonery you may praise his thoughtfulness and the earnestness of his work.

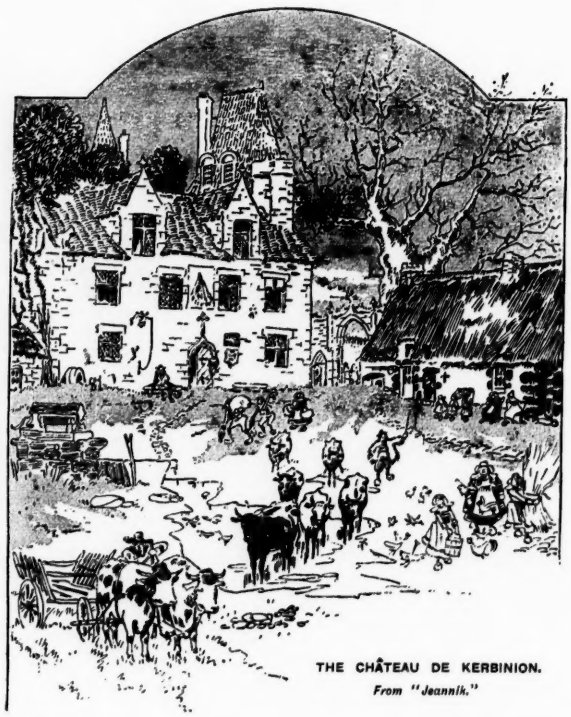


From "Les Amours de Gilles."

It is the fate of some artists, original though they may be in their own art, to suggest comparison (if only to prove that none exists) with a dozen others whom they approximate yet resemble not at all. If you have fingered the books which M. Morin has produced, or studied his pages in the *Figaro Illustré*, or passed some merry hours with his *ombres*, or "shadowgraphs" in the old "Chat Noir," whose yellow eyes blazed such a glare upon Montmartre in the prosperous days of Rodolphe Salis, you will find frequent echoes of men who have gone before, or suggestions of others who now are; yet he copies none—it is always Louis Morin who charms or entertains. A grotesque figure will perhaps remind you of Callot; a gaunt yet elegant figure, swiftly drawn, will for a moment recall a type by "Phiz;" the rounded forms of a skilfully grouped crowd in a tavern hall will suggest the pencil of Rowlandson; the energetic and learned use of patches of solid black in a lightly put-in drawing will allege the influence of Vierge; a sporting group of modern nymphs—masquerading, perhaps, as *nymphæ avernales* of the Seine—may speak to you of Jules Chéret; a careful scene of figures in a room may summon to the memory the exquisite touch of Menzel or of Meissonier. It is all true. So it is that you may fancy that you see traces here of Caldecott, there of Abbey or Hugh Thomson, here of Willette, there of Robida, now of Kæmmerer, and again of Georges van der Straeten. It may be so. Yet Louis Morin is original all the same; there is no *rifacimenti* in all his work, but his pencil is various as it runs over the whole gamut of seventeenth and eighteenth century elegance and fun, of character and treatment; he approaches now the one, now the other, yet all the while is Louis Morin *tout pur*.



PIETRO'S WRETCHEDNESS.
From "Les Amours de Gilles."



THE CHÂTEAU DE KERBINION.
From "Jeannik."

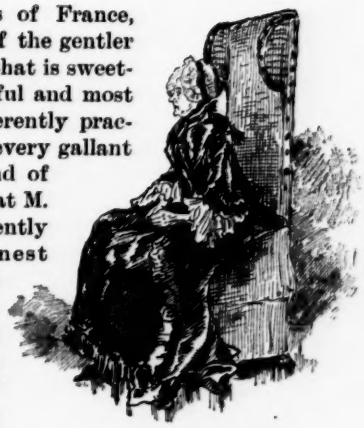
With greater justice might he be charged—



READING OUT THE NEWS.
From "Le Cabaret du Puits-sans-Vin."



GILLES A-COURTING PAQUETTE.
From "Les Amours de Gilles."

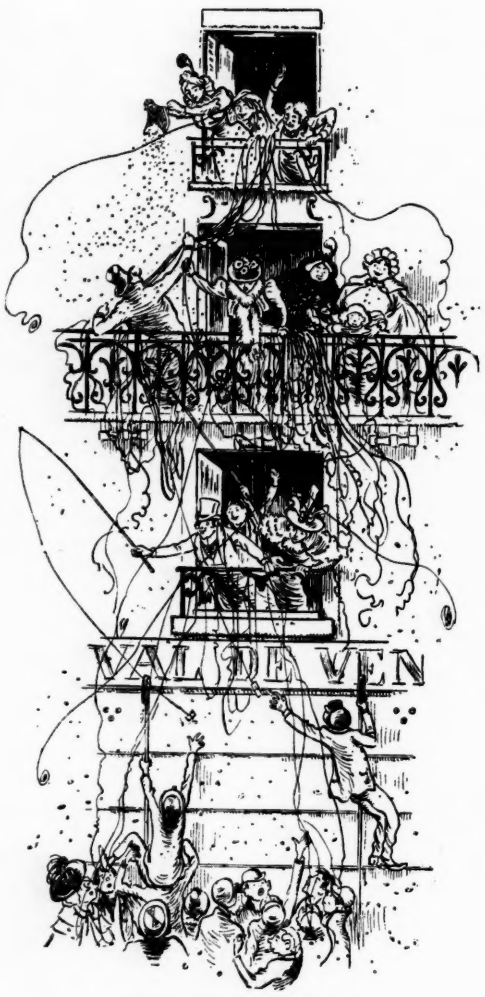


THE MOTHER OF PAQUETTE.
From "Les Amours de Gilles."

an accusation which may be considered, as it is intended, as a compliment—that he repeats the dainty charm of Watteau and his school, and that he reminds us now and again of the delicate fancies of Gravelot, Moreau, and Eisen. A little indelicate at times, some Englishmen will say, who, regarding morality as a skirt which must on no account be raised, be it never so little, lest a few inches be disclosed of the bewitching ankle of vice, do not appreciate the point of view of the artist. That point of view need not be defended here, for although some of his prettiest performances, in which there is little real harm, might as well be kept from the sight of young people, Louis Morin—himself a family man—entertains the strongest views in favour of strict morality and true modesty. But the blood of Rabelais, heating that of his successors, still courses in the veins of France, where the worship of the gentler sex, as typifying all that is sweetest and most beautiful and most elegant, is ever reverently practised in the heart of every gallant devotee of nature and of art. It is certain that M. Morin would vehemently agree that an honest woman's the noblest work of man; indeed, he has written moral books for children out of pure love of them, one of which has been "crowned" by the French Academy. But piquant beauty and still more piquant flirtation in such an earthly paradise as was conjured up by the fancy of Watteau, makes overpowering appeal to his artistic sense. He thus takes an entirely pagan delight in *la femme*. There is no room in his philosophy for the idea that woman is born to suffer—and be suffered; he is a decadent Roman whose artistic, erotic, and plastic sense is curiously welded to another that is above all moral and religious. I imagine that he seriously worships Beauty in woman as a sort of religion; and pays homage to beauty of style as well as of form and feature, caring little how she attains it so long as she succeeds; she may paint and powder as much as she please—it is nothing to him, I take it, if the result be decorative, what she looks like behind her fresco. What he sees



From "Le Petit Chien de la Marquise."

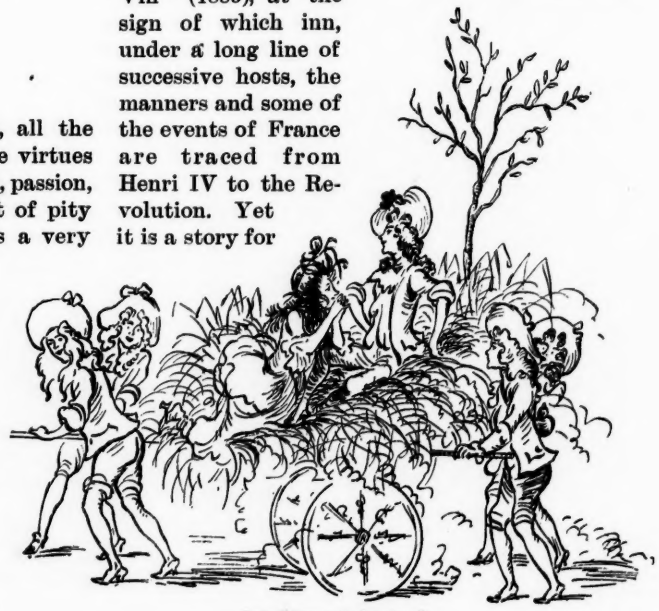


SERPENTINES AND CONFETTI
From "Carnavals Parisiens."

in her he reproduces in his drawings, all the graces and most (but not quite all) of the virtues —elegance, daintiness, tenderness, feeling, passion, forgiving frailty without excusing it, out of pity and reverence for her amiability. It is a very pretty attitude, earnest and sincere, if not universally defensible.

He is no ordinary man, this artist —no mere professional illustrator of other men's books, that and nothing more. He is a thinker, as I have said, and something of a scholar, and a leader of thought in his own domain. A sculptor in the first instance, he became by force of character a draughtsman, because, already an artist, he was a born author, and he wished to write books and to illustrate his points with his pencil. So it came about that in 1885, when he was thirty years of age, he published his first "History of Times Gone By" ("Histoires d'Autrefois"), which he embellished with eighty-seven pen drawings. This book was "Jeannik," in which a Breton story of a youth enslaved by a Court lady is told with effective simplicity. The designs exhibit a remarkable precision of touch, of power of rendering facial character, and of sense of the picturesque. Already the artist could draw the figure in graceful movement as well as in violent action, with consummate ability and pleasing suggestion of line. Besides, his outline never falters—and it is on that pen line, and not on any elaboration of modelling or shading that he here depends for his effects. No multiplication of figures seems to disconcert him; the more complex the composition the better he is pleased. His drawing in this book is very careful, but a little "tight;" it will be seen that he gains freedom as he goes on—accompanied, by the way, with occasional carelessness—a carelessness, or rather haste, that we readily forgive, for the designs are seen to be pictorial accompaniments rather than deliberate illustrations. The story is a sad one, yet the good humour, good spirits, and prevailing joyousness of the artist's nature are here from the beginning to the end. He is *spirituel*, too, is M. Morin; yet I would rather set him down as a humorist than as a wit. To be a wit you must have a quick head and a sluggish heart—and M. Morin's overflows with charity, pity, sympathy, and kindness.

Then followed a companion volume with ninety-five drawings, "Le Cabaret du Puits-sans-Vin" (1885), at the sign of which inn, under a long line of successive hosts, the manners and some of the events of France are traced from Henri IV to the Revolution. Yet it is a story for



From "Carnavals Parisiens."

young people, delightfully told, of which the punning title (*puissant vin*) is not, at first sight, the least attractive. In this book the artist's apparent indebtedness to Vierge first declares itself. The



AFTER THE FIGHT.



LOUIS D'AUR DYING.

From "Trois Filles et Trois Garçons."

best of all the series appeared four years later. It is "Les Amours de Gilles" (1889)—Gilles (or Gille), in a sense the equivalent of Pierrot. We are transported to the Venetian Republic in its brightest days, and are taken behind the scenes of Italian *forain* life and comedy. In order to write this book the author must have studied not a little; the life of the time is strikingly presented and the story is told with vivacity. The illustrations, of which there are 178, show a great advance. Endless invention is set off by freedom of handling and clearness of design, and whether executed in pen or pencil or a composite method they are almost invariably successful. Perhaps the smaller drawings are the more pleasing.

In "Une Vieille Idylle" (1891)—the first of a series put forth by Conquet, the well-known publisher of luxurious editions—we have a return to a country love-story; but the main interest for us lies in the extremely delicate little dry points which show a very pretty use of the needle. "Le Petit Chien de la Marquise" (1893) is more dainty still, the plates of the best edition being coloured by hand as well as being printed plain, and fully as graceful and as perfect as the exquisite text of Théophile Gautier. "Vingt Masques" is hardly less delicate, but the humour is broader; the illustrations, being all in lithography, cannot be here reproduced without an alteration of method. M. Morin has done more than illustrators' justice to M. Vaucaire's sometimes *leste* but always dainty verse—he has not only pictured, but has carried on the imagination of the reader. M. Charles Nodier's "Dernier Chapitre de Mon Roman" (1895) was similarly embellished, but in the freedom, now more accentuated than ever, some of the former refinement has disappeared.



THE COUNTESS IS CALLED FROM THE OPERA.

From "Les Confidences d'une Aïeule."

The "Bal des Quat' Zarts" owes a good deal for its inception to M. Morin, but it may be assumed that the incidents that gave rise to the historic disturbances and to the riots and the police tragedy that followed were no fault of his, when a private festival of art students was invaded and misapplied by a gross and misunderstanding public. In "Carnavals Parisiens" (1898) he seeks to justify his attitude, and in a long series of sketches, coloured and plain, he sets forth his ideas of what such festivities ought to be—a glorification of the dance and of the human form, intellectually regarded. Many, unused to the traditions and the customs of the Quartier Latin and strange to the aspirations and ideals of Montmartre, may condemn them outright; but M. Morin is very earnest in his plea for these

platonic orgies, a plea more intelligible (if not exactly pleasing) to the artist than to the lay reader or, still less, the general public. It is in order to press forward his views that M. Morin has started a quarterly entitled *Revue des Quat' Saisons*, which, profusely illustrated as well as written by himself, will certainly succeed in persuading all those who—think with him. For M. Mariani and his celebratéd Wine, M. Morin illustrated in 1899 "Trois Filles et Trois Garçons" by M. M. Montégut, a set of twenty-one clever verses, with as many drawings full of inventive and amorous charm. In this little publication we have some of the Cupids whom M. Morin loves and draws so daintly; for after a dainty female figure there is nothing he enjoys so much to sketch as that little baby Eros. With him the little Beauty is a boy for ever.



SPANISH DANCE.
From "Revue des Quat' Saisons."

The most elaborate work was now to be produced. This was M. Abel Hermant's "Confidences d'une Aïeule" (1900), illustrated with a vast number of drawings. It cannot be denied that these drawings are more *leste* than the text gives any authority for, while the draughtsmanship and reproduction are such that the pictures are not so effective as they should have been. Yet it is impossible not to admire the energy and inexhaustible resource of the artist who sometimes seems to draw, it is true, "straight off," and without models, but who proves almost unfailingly his lively fancy and his sense of decorative arrangement.

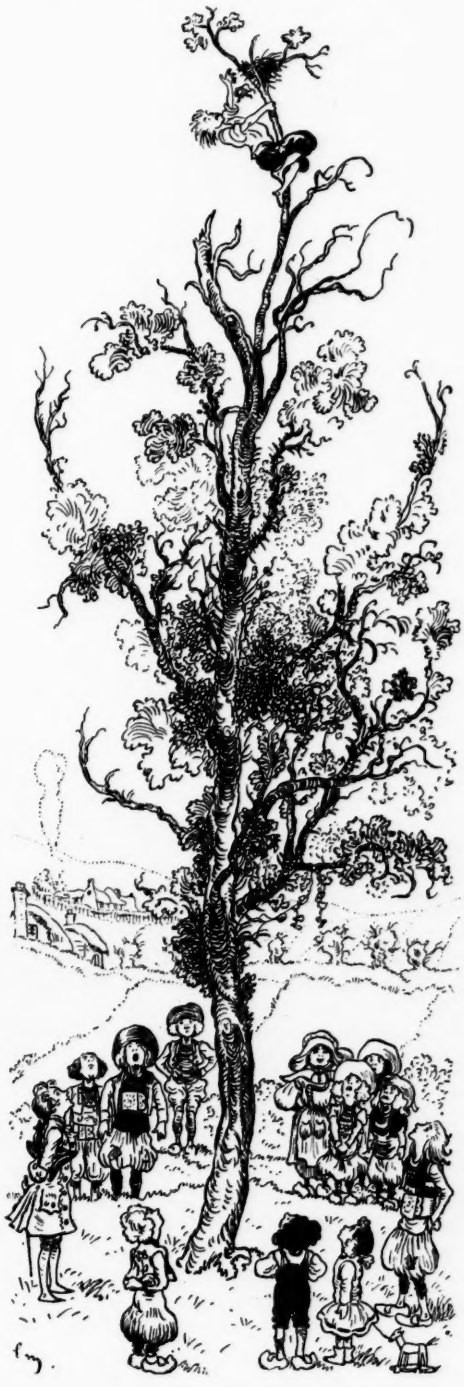
In "L'Enfant Prodigue" (1898) the artist-author makes his appeal once more to childhood in a story which transfers to Bretagne, Paris, and Venice the *locale* of the ancient tale; and while telling it all anew—so concealing it that few would recognise its venerable and respectable descent—he maintains the main features with felicity and force. As in the rest of his works, he achieves the feat of so adapting his pictures to his lines that it is difficult to say which were made for the other. This is the test of the perfect illustrator; but when author and artist are one and the same, the feat is not quite so remarkable, although it is hardly less rare.



AT VENICE.
From "L'Enfant Prodigue."

I have said nothing of Morin the Sculptor, nothing of Morin the Art Critic. In the former capacity, it is understood, he cares no longer to figure; in the latter he has had his say in an American magazine on his friend, Jules Chéret (to whose influence he owes so much), on Daniel

Vierge, the pen draughtsman, on A. Lepère, the engraver, on Henri Rivière, the admirable



L'ENFANT PRODIGUE: HIS YOUTH.

draughtsman and *ombriste*, and the late Joseph Chéret, a modern Watteau with the clay—a piquant Prud'hon of sculpture. In this volume he displays a keen critical faculty which is not destroyed by obvious personal friendship; turned



INFLUENCE OF THE CHAT NOIR.
From the "Revue des Quat' Saisons."

upon himself, this same faculty will assuredly accentuate that refinement which is to be seen in so many of his works. How simple and direct when sketching and studying from Nature is his art, will be seen in the accompanying reproductions which have been taken from his notebook.

He is a master of the pen, without troubling overmuch about his line: yet that line has become very expressive, nearly always adapted with exquisite appropriateness not only to the figures to be drawn, but to the sentiment of the incident in which they figure. He is a master, too, of gesture, and the ease and naturalness of his figures, male or female, is a merit which he shares with the most brilliant of his compatriots. His art is essentially French, just as the method he adopts for the illustration of his books; but foreign to us though it is, it is of the kind that has ever appealed to people in this country who appreciate the *Fêtes Champêtres* and the *Fêtes Galantes* of Watteau, Pater, Lancret, and Fragonard. Some may profess to see a resemblance of some sort between this work and the Comte de Casanova's memoirs, for



THE RECORDING PEN OF HUMOUR.
From the "Revue des Quat' Saisons."



AT VENICE.
From the "Revue des Quat' Saisons."

qualities of charm and observation. Not that I would compare M. Morin for a moment with that precious libertine: no one would be more indignant—more properly outraged—than the artist himself at such a suggestion. For there is a vast difference between the confessions of the Count and the pictures occasionally *un peu déshabillés* of M. Morin; and we can never forget that while the former is flatly and overtly Casanovesque, the latter is never more than prettily Morinesque.



JAVANESE DANCER.
From "Revue des Quat' Saisons."

NOTE.—For the use of the blocks from "L'Enfant Prodigue" and "Le Puits-sans-Vin" we are indebted to MM. Delagrave et Cie; for those from "Les Confidences d'une Aïeule" and the "Revue des Quat' Saisons" to MM. Ollendorff et Cie; for those from "Le Petit Chien de la Marquise" to MM. Conquet-Carteret; and for those from "Trois Filles et Trois Garçons" to M. Mariani.



THE END.
From "Les Confidences d'une Aïeule."

ART SALES OF THE SEASON.

PART II.—OBJECTS OF ART AND VERTU.

BY W. ROBERTS.

WITH objects of art in the usual sense of the term, as with pictures, no collection of importance came up for sale during the past season. But, as in the case also of pictures, an unusually large number of important articles of all kinds have occurred in the auction room. For one season, at all events, the small "consignments" have not been submerged by the overshadowing importance of such accumulations as those of Magniac, Heckscher, or Bardini, with the result that exceedingly good prices have been general rather than "local."

Last season we had to call the attention of our readers to the sudden and quite unexpected "rise" in the market value of portraits in pastels, notably when by such artists as J. Russell. The chief feature of this season has been the sensational prices paid for miniature portraits—prices far beyond any hitherto recorded in the auction room. It does not follow, of course, that miniatures are about to experience a "boom," but the high prices may be taken as symptomatic of an increasing interest in miniatures among collectors. The publication during the last few years of books and monographs on the subject undoubtedly has had much to do in bringing about this interest.

The miniaturists whose works have realised the noteworthy prices referred to are Plimer and Smart. At Sir Charles Rushout's sale (May 29th) four portraits by Andrew Plimer, and respectively of Rebecca, first Lady Northwick, and her three daughters, Elizabeth, Harriet, and Anne, as young girls in white dresses, were sold in one lot and realised 2,900 guineas. Immediately following these, and in the same property, came three by John Smart, of a lady and two young girls, whose names are now unknown, sold together for £2,200. On July 7th a miniature by A. Plimer of Miss Stenson, of Coalville, a niece of George Stephenson, realised 500 guineas. Of gold snuff and other boxes, which appeared in such comparatively large numbers during the last two or three seasons, only one need be mentioned, an octagonal Louis XIV example, inlaid with six panels of interiors and figures of children in the manner of Greuze (July 18th), 460 guineas.

In the way of engravings, Sir Joshua Reynolds carries off the honours of the highest price, with Romney at no great distance. Viscount Oxenbridge's copy of Mrs. Pelham feeding chickens, by Dickinson, a fine impression with untrimmed margins (June 8th), realised 460 guineas, whilst on the same day an ordinary example of the same print sold for 250 guineas. In the W. A. Peel sale (March 3rd) J. Jacobé's rendering of the same artist's portrait of the Hon. Miss Monckton, first state, sold for 210 guineas, and J. Jones's of Lady Caroline Price, also a first state and in the same collection, produced 150

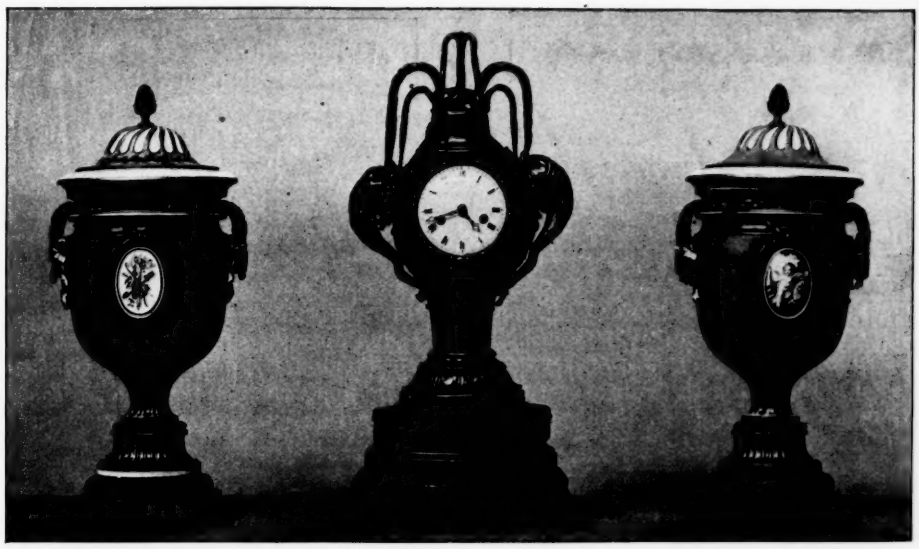


A STUDY.

By Louis Morin.

guineas. The highest amount paid for an engraving after Romney was realised on March 13th, when Walker's engraving of Miss Frances Woodley (Mrs. Bankes), first state, 390 guineas; a brilliant impression of the first state of the same engraver's rendering of Mrs. Musters sold for £320 at Sotheby's (July 3rd); and the third important example after this master was an engraving by J. Jones of Emma (Lady Hamilton), with etched title, full margins, and printed in colours, which realised £236 at Puttick's on March 30th. Lady Charlotte Greville, after Hoppner, by J. Young, printed in colours, sold for 140 guineas on June 8th; and the copy of Miss Farren, after Lawrence, by Bartolozzi, in Madame de Falbe's collection, and also in colours, sold for 185 guineas; whilst the well-known pair after G. Morland, "St. James's Park" and "A Tea Garden," by F. D. Soiron, both in colours, sold for 245 guineas in the same collection. Madame de Falbe's collection was distinguished by a choice and extensive series of the engraved works of R. Cosway, and among the highest prices realised mention may be made of Mrs. Jackson by Condé and Lady Heathcote by Agar, both in colours, 76 guineas each. Engravings after Landseer and Constable continue to realise high prices when the examples offered fulfil the exacting requirements of the expert collector. For example, David Lucas's rendering of Constable's "The Lock" and "The Cornfield," both first states and with wide margins, realised 205 guineas (November 28th, 1899), and "Hunters at Grass," after Landseer, by C. G. Lewis, first state, 86 guineas (April 5th).

Although in point of number the articles of Chinese porcelain have been fairly up to the average, very few objects of the first quality have come under the hammer. On May 25th a pair of mandarin vases and covers of old Chinese porcelain, enamelled in brilliant colours with birds and plants, 54 in. high, sold for 560 guineas. On June 29th a pair of famille-verte barrel-shaped jars and covers, with flowers in diamond-



PAIR OF OLD SÈVRES VASES AND COVERS (1,050 GUINEAS) AND CLOCK IN GROS-BLEU SÈVRES.

shaped panels, mounted with knobs, handles, etc., in the Louis XIV style, sold for 270 guineas; whilst Mrs. Ormonde's small collection included a cylindrical powdered-blue vase enamelled with plants and insects in colours, 9¾ in. high, realised 100 guineas.

A variety of very choice articles of old Sèvres porcelain occurred for sale. The most important of all was in the Bloomfield Moore collection, a rose-water ewer and dish, painted with shaped panels of groups of flowers and fruit, the borders richly gilt, rose-du-Barry ground, the quatrefoil-shaped dish being 12¼ in. long, and the ewer 8 in. high, 2,250 guineas; in the same collection were an oval jardinière, painted with a group of pomegranates, grapes, and figs, rose-du-Barry ground, 10¾ in. high, 610 guineas (this object was presented to Tippoo Sultan by Louis XIV in 1782, and was taken by General Richardson from the palace at Seringapatam in 1799), and a pair of vases and covers, bleu-du-roi ground enriched with gilding, oval medallions painted with Cupid,

etc., 17 in. high, 1,050 guineas (which were formerly in the collection of Madame de Pompadour); the three articles were purchased in May, 1884, for £400, 590 guineas, and 810 guineas respectively, and were now secured by Messrs. Duveen. The De Falbe sale included an oviform vase and cover with dark blue and gold œil-de-perdrix decoration, and a pair of vases en suite, 1,150 guineas; whilst a pair of large oviform vases and covers, turquoise ground, richly gilt and finely painted with camp scenes and flowers, 21 in. high, from the Goding and Ricketts collections, the property of the late Mr. J. F. Weymouth, sold on March 23rd for 580 guineas. Mention may also be made of another article of high quality, an oviform vase and cover, finely painted with river scenes, building, and sportsmen in two oval medallions, on bleu-du-roi, white and gold œil-de-perdrix ground, 250 guineas (June 22nd). The articles of Dresden porcelain were numerous, but the prices look small when compared with those paid for old Sèvres. Mrs. Ormonde's extensive collection, sold on June 16th, was exceedingly varied, and included many uncommon figures and groups. The highest price was paid for a group of a lady, with a Cupid at her side, offering her hand to a gentleman, 8 in. high, 140 guineas. In Madame de Falbe's collection, which also included numerous Dresden articles, a pair of groups of children, emblematic of the four seasons, 10¼ in. high, 170 guineas.

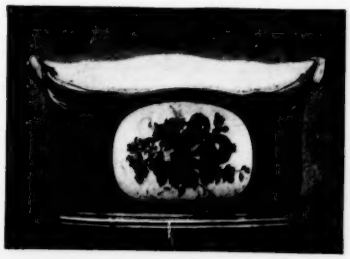


PAIR OF CHELSEA CANDELABRA.

Among English porcelain, old Worcester played the most conspicuous part, and some very high prices were obtained. The late Mr. T. M. Restell's sale on February 15th and 16th included a part of the celebrated dinner service of old Worcester presented by the British nation to Lord Nelson, "The Hero of the Nile," by whom it was bequeathed to King William IV, and presented by him to Lord Frederick Fitzclarence. Each piece is painted with a portrait of Lady Hamilton as "Hope" in varied attitudes on the seashore, a ship in the distance, the borders dark blue with rich decoration. These objects occurred in the sale of the collection of the Earl of Erroll, in May, 1893, and the great increase in the market value of these articles will be at once seen when it is stated that Mr. Restell's part of the service cost him about £180 and realised £608. Two oval tureens, for example, which cost 16 guineas now produced 66 guineas, and a pair of small ditto which cost 14 guineas now sold for 54 guineas. Another historically interesting dinner and dessert service, presented by his Majesty King George IV to the King of Hanover, each piece finely painted in colours with named subjects, was sold on July 3rd, 150 pieces realising a total of £1,053. On July 20th a pair of hexagonal-shaped vases and covers, finely painted with exotic birds, flowers, etc., in the Oriental taste on green and scale pattern ground, 11¼ in., 240 guineas.

A few choice articles of old Chelsea porcelain came up for sale. The most important of all was a pair of oviform vases of slender form, richly gilt, with peacocks and other birds, etc., on mottled dark blue ground, 18½ in. high, 1,180 guineas (July 3rd). A pair of jardinières of the old Sèvres pattern, each painted with

Watteau subjects and landscapes in two medallions, 4¾ in. by 8¾ in., realised 220 guineas in the W. A. Peel sale (February 9th); and in the De Falbe sale a set of three commode-shaped jardinières, turquoise, white and gold, painted with an offering to Diana, 9 in. wide, 5¼ in. high, 230 guineas. Two old English earthenware jugs may be mentioned, more on account of their "uniquity" than for their beauty. One of these, of cream-coloured earthenware, 9 in. high and 16 in. round in the largest part, somewhat in the shape of a modern coffee-pot, once belonged to Shakespeare, and at the Restell sale it realised (with a malacca cane also said to have been Shakespeare's) £155; the second jug is of mottled brown earthenware, mounted with silver-gilt neckband, the cover finely chased, 9¼ in. high London hall-mark 1566, sold for £185 (July 11th). Two other articles may be mentioned here, although neither has anything to do with English workmanship—a pair of very fine porphyry cisterns, 18 in. high, 25 in. diameter, which realised £250 at the Henry Petre sale, May 29th (conducted by Phillips, Son and Neale); and a small triptych of translucent champlevé enamel, with the Crucifixion, Resurrection, and eight smaller subjects from the life of Christ, 2 9/16 in. high, opening 4 7/16 in., 490 guineas (July 9th).



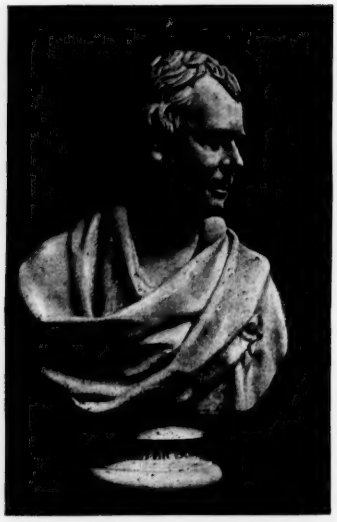
OLD SÈVRES JARDINIÈRE (610 GUINEAS).

The sale of the Peel heirlooms was perhaps the most remarkable one during the last half century in the way of sculpture. There were in this sale over 160 "lots" which came under this designation, and at the head of all came the statuary marble bust of Sir Walter Scott, by Chantrey, 1828, a bust which has never been moulded, and which may, perhaps, be rightly regarded as a masterpiece; it realised £2,250. No fewer than four were important examples of Roubiliac, a companion pair of marble busts of Prior and Pope, which realised 550 guineas and 510 guineas respectively, and Voltaire (255 guineas), and Rousseau (105 guineas). There were many other important and historically interesting marble busts and groups among the Peel heirlooms, but the only other one which need be mentioned is a highly finished and beautiful work of Thorwaldsen, a statuary marble figure of Apollo as a shepherd, which realised 600 guineas. Two other important pieces of sculpture were, however, sold during the season; an example of Houdon, a life size bust in statuary marble of Voltaire, inscribed, "Arouet de Voltaire, né à Paris en 1694, mort en 1778. Houdon, F., 1778." This was in the Alfred Morrison sale of February 10th, and realised 660 guineas. A later bust of Voltaire by the same sculptor and from the same collection, was included in the previous season's sale (see MAGAZINE OF ART, December 1899, p. 66). An important draped life size bust in statuary marble of Oliver Cromwell was sold on June 22nd, and realised 320 guineas; it came from the collection of Lord Herbert of Lea, and it is believed that Cromwell sat to the unknown sculptor for this bust.

A brief reference may be made to a few of the chief objects of furniture and decoration which came up for sale during the season just closed. An unusually large quantity of old English decorative furniture occurred in the Viscountess of Lismore's sale on June 19th, and, in its way, this collection was of the highest interest, from an antiquarian point of view, both in quantity and in variety of articles. On May 27th four articles of old English marqueterie furniture realised very high prices—a pair of semicircular cabinets of satin-wood, with inlaid tulip-wood and rose-wood borders, finely inlaid with medallion trophies, 38 in. by 35 in., realised £1,100; a larger semicircular cabinet, £720, and another cabinet inlaid with medallions of fan ornament,



OLD SÈVRES ROSE-WATER EWER AND DISH (2,250 GUINEAS).



SIR WALTER SCOTT (£2,250)
By Sir F. Chantrey.

440 guineas. The most important "decorative object" of French origin in the season's sale comprised a pair of Louis Seize, or Empire, candelabra, 16 lights each, exquisitely chased with rams' heads, female figures and sphinxes, etc., 10½ ft. high; this pair, originally at the Tuileries, realised £2,700 at the dispersal of the Peel heirlooms at Robinson and Fisher's. In the De Falbe sale, a Louis XVI amboyna-wood cabinet, the door with a plaque of Japanese lacquer, and in the style of Gouthière, 42 in. wide, sold for 1,500 guineas, and, in the same sale, a set of four Louis XVI settees and a pair of fauteuils covered with old Gobelins tapestry, realised £1,450. On May 5th, a Louis XV cartonnière of king's-wood, with a clock by Palanson of Paris, 48 in. high, produced 700 guineas. Finally, mention may be made of a suite of five panels of fine old Brussels tapestry by Urban Leyniers, with subjects after Teniers, in brilliant colours, sold on May 10th for 2,200 guineas.



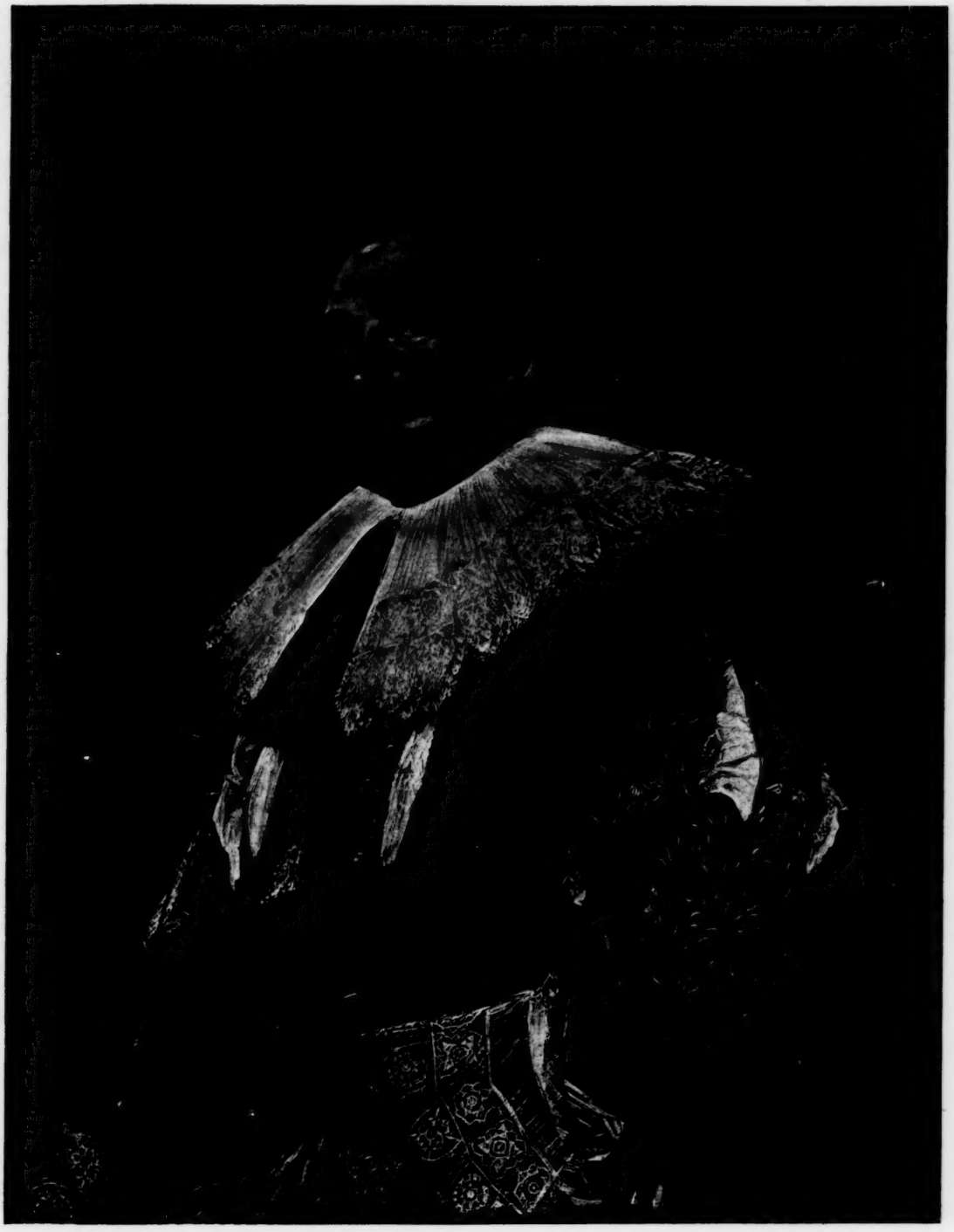
BACCHANTE AND CHILD (£225).
By Wyatt.

GEMS OF THE WALLACE COLLECTION.

BEING REPRODUCTIONS OF MANY OF THE MOST ADMIRABLE PICTURES AT HERTFORD HOUSE.—IV.

17. The Laughing Cavalier. By Frans Hals.

One of the most attractive masterpieces among a collection of masterpieces is Frans Hals's amazing "Laughing Cavalier"—a miracle of dash and vigour, yet restrained alike in touch and colour. The force of the master's well-known technique does not in this work dictate to the spectator at what distance he must stand before the skilfully independent touches merge into living reality. It is as highly finished as an early Rembrandt, glowing and harmonious, yet living—almost breathing. The dress, extraordinarily rich in its black and coloured embroideries, is as astounding as the face; nay, modern masters might come nearer to the painting of the head than of the dress, such is the magic of its execution. These embellishments are so handled that while retaining all the brilliancy of Hals' own brush it suggests all the care and precision of Van der Helst. It will of course be remarked that the "Laughing Cavalier" is not laughing, only smiling; that of course is the fault of the man who re-named the canvas. But Hals was *par excellence* the painter of the smile, the laugh, and the guffaw—he habitually succeeded better than any other Netherlander who was aiming at the same thing: better than his



THE LAUGHING CAVALIER.

By FRANS HALS. In the Wallace Collection.

brother Dirk, better than Brouwer or Esajas van de Velde. Teniers' laugh is usually constrained; Rembrandt's, often nothing but a grin. But Hals' is hearty, boisterous, and natural. You may see it in all its phases (as he studied it through a life-time of pot-house merriment) in the numerous pictures he painted of "jolly topers," in the "Laughing Women" in the Louvre, the "Laughing Children" in the Schwerin Gallery, and in a score of others; but best of all his works in this class is the brilliantly executed and triumphant "Leve te Frouw!" "The Laughing Cavalier"—which used to go by the name of "Portrait of an Officer"—was painted at about the same time as the picture in the Rijcks Museum in Amsterdam supposed to represent the artist's self and his wife; they have this in common, that both works display a genuine and subtle smile rather than an open laugh. The Count Pourtalès purchased this superb canvas from M. Nieuwenhuys for £80, and when Lord Hertford bought it at auction in 1865 he did so with a single bid of £2,040—a sum many times larger than had ever been given for a Hals before. The effect was magical: in the opinion of the art collecting world, who followed the doings of the arch-amateur with close observation, Hals went up like a rocket, and he has remained there ever since. Up to that time no work of his had fetched any but a despicable price in a London sale room; soon after, the well-known "Portrait of a Gentleman" in a black hat, dress, and gloves, fetched more than £400. "The Laughing Cavalier" was lent by Sir Richard Wallace to the Old Masters in 1888, and there attracted extraordinary attention. It was one of Lord Hertford's favourite pictures; it hung in the "Rotonde" in his rooms in the Rue Lafitte—the apartment which was supposed to contain the cream of his collection, along with several others which are being illustrated in this series.

18. The Strawberry Girl. By Sir Joshua Reynolds.

This, as all the world knows, was considered by Sir Joshua as one of those "half-dozen original things" which the most creative artist can hope to invent. It was probably painted in the year 1772, and was exhibited at the Royal Academy in the following year (being No. 242 in the catalogue). It was a great success as a masterpiece of *espièglerie*; the artist sold it and had to paint two replicas, one of which, with the fringe of the turban over the brow, is now in the collection of Lord Lansdowne, and the second, with the hair on the forehead, as in the Wallace picture, in the possession of Colonel Copley Wray or of his family. It is the portrait of "Sir Joshua's pet," as Tom Taylor called her, Theophila, or "Offy," Palmer, "who has lately been sitting for the Strawberry Girl, but thinks her uncle has made her far too much of a child for fourteen"—a very judicious piece of criticism. This same child appeared also in Reynolds's "Reading Girl" with "Clarissa" before her, and when she married Mr. Gwatkin in 1781 she sat again for her portrait, and lived, so Sir Walter Armstrong tells us, for seventy years longer—until Queen Victoria had been fourteen years upon the throne. Perhaps for this picture—more likely for one of the replicas—Sir Joshua received a first payment of £52 10s. on the 8th of June, 1774. In 1856, at the Samuel Rogers sale, the Wallace picture was bought by Lord Hertford for £2,205. This or the Lansdowne portrait has been engraved by Thomas Watson, and H. Meyer also made a plate of it.

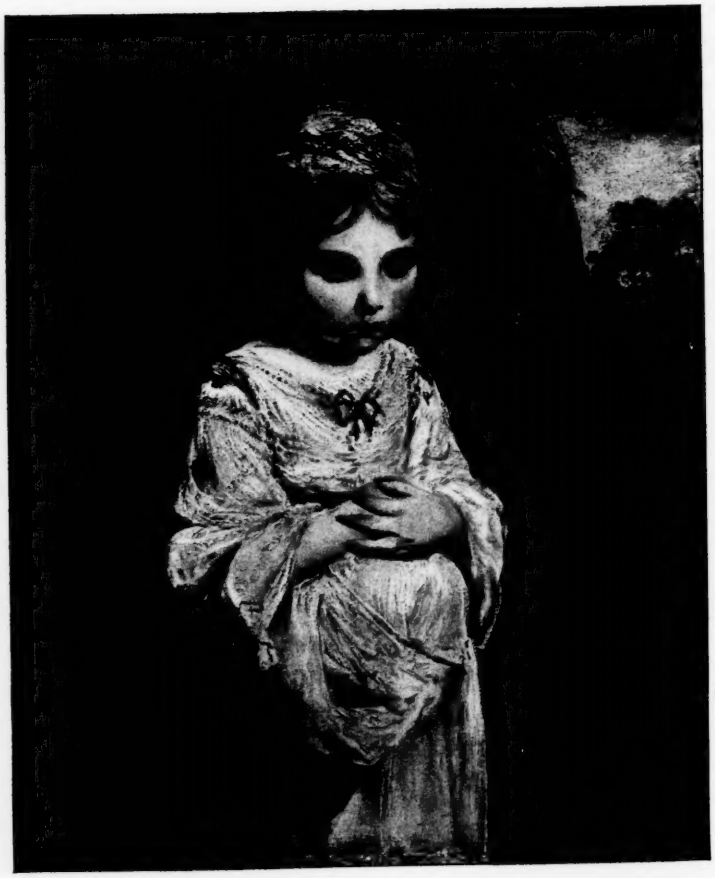
19. Landscape with an Avenue. By Albert Cuyp.

This admirable example of the painter's manner is among the masterpieces of his art. It had previously been known as "The Avenue of Dordrecht," and was at one time in the San Donato collection; when that gallery was dispersed (it has been subjected to about ten sales altogether between 1861 and 1880), Lord Hertford acquired it for the great sum of £5,600—a somewhat higher price than the "Cavalier on a Gray Horse" which was knocked down for £5,040 at the Foster sale in 1876.

Avenues were a favourite subject with the Dutch masters of landscape, such avenues, indeed, being among the most beautiful features in the broad, flat country. Hackaert frequently painted them, while that of Middleharnis by Hobbema, in the National Gallery, will immediately come to the mind of the spectator. There is, indeed, a curious similarity between them—both disappear into the eye of the picture, both are strengthened by a tower-like structure on the left and by a larger building on the right, while parallel lines upon the right assist both compositions. But this only proves that both painters attended to rules which only become obvious to the indiscreet intrusion which is made possible by careful comparison. This fine canvas is full of light and atmosphere.

20. Portrait of the Artist's Son, Titus. By Rembrandt.

This picture, in which Titus is shown in a red cap and a brown dress, with a golden chain round his neck, was painted some time between 1658 and 1660. It is of a handsome youth whose features the father recorded on several other



29⅞ IN. x 24⅞ IN.

THE STRAWBERRY GIRL

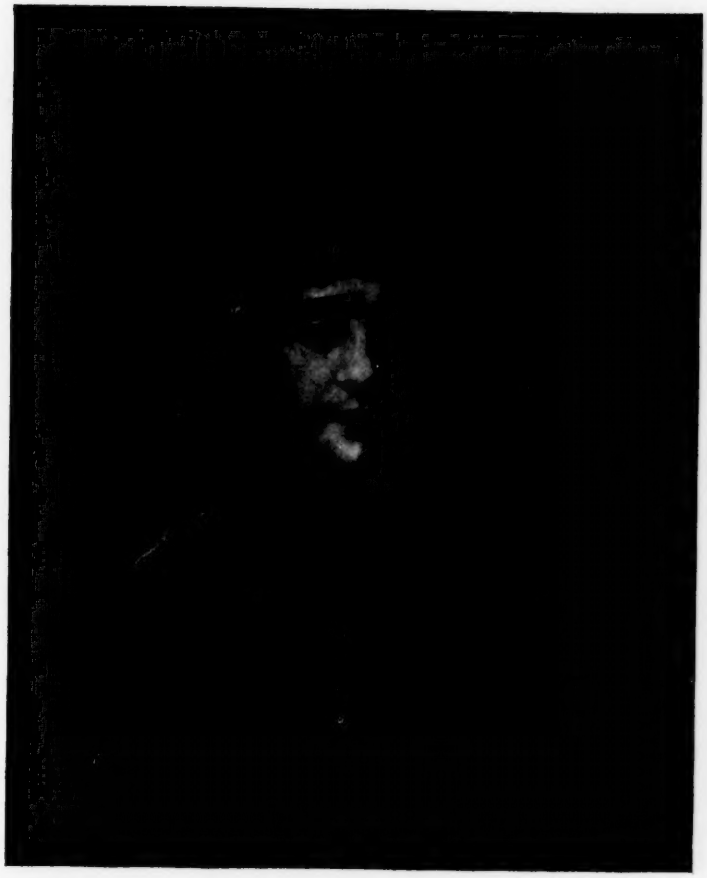
By Sir Joshua Reynolds, P.R.A.



29½ IN. x 33⅛ IN.

LANDSCAPE WITH AN AVENUE.

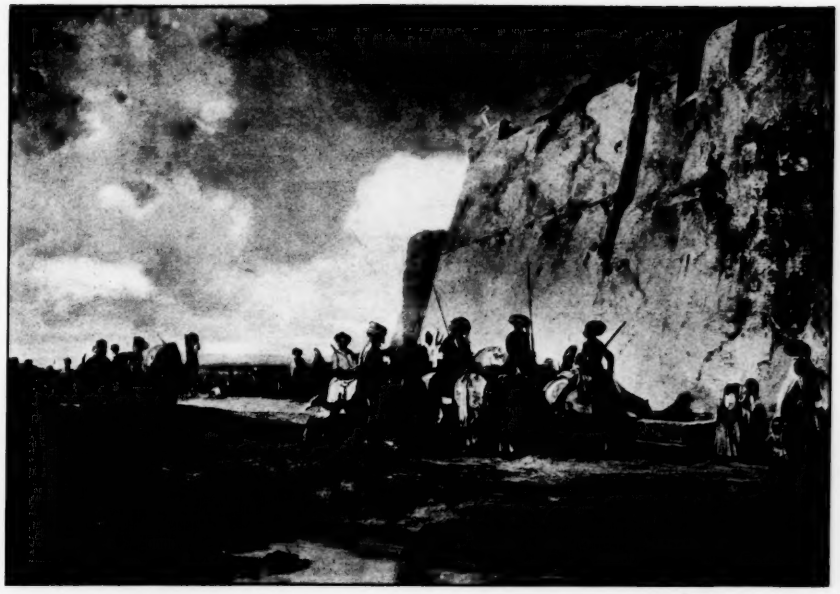
By Albert Cuyp.



26½ IN. x 22 IN.

THE ARTIST'S SON TITUS

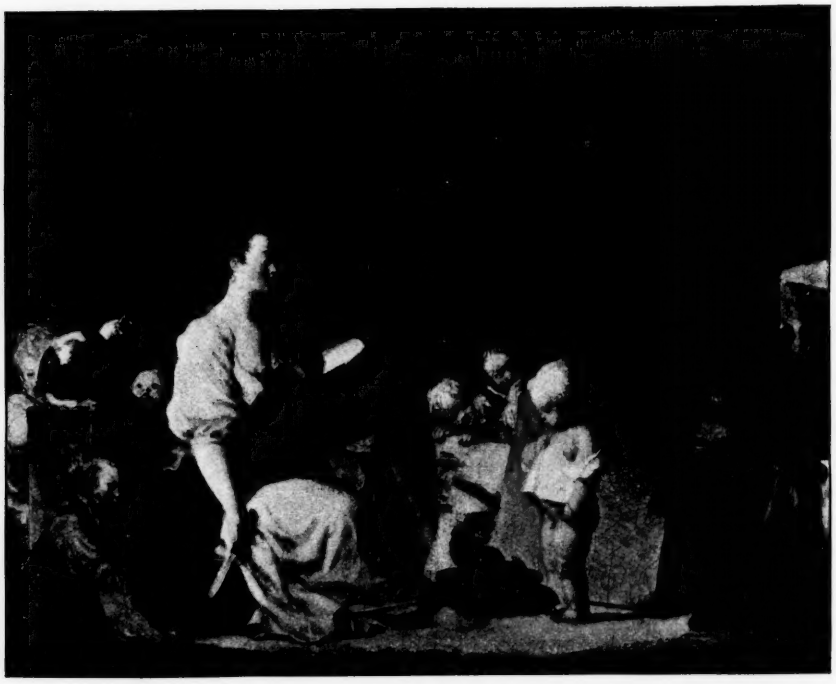
By Rembrandt



30½ IN. x 45½ IN.

THE WATERING PLACE.

By A. G. Decamps.



11 IN. X 14½ IN.

THE SCHOOLMISTRESS.

By J. H. Fragonard.



10½ IN. X 8 IN.

GILLES AND HIS FAMILY.

By Watteau.

occasions. There is the beautiful work, executed in 1655, which is in the collection of M. Rudolphe Kann of Paris, in which Titus is shown dressed up in brave style, in velvet, plumes, and jewels. There is the portrait of the same year, belonging to Lord Crawford, in which the lad rests his chin in his hand; there is the "Youth Singing" in the Vienna Museum, painted about the year 1658, which is thought by some to be a likeness of Rembrandt's son; there are the two portraits belonging to the year 1660, one of which is in the Hermitage and the other in the collection of Captain Holford; and there are the two, so Dr. Bredius says (but many will doubt the identification) in the Louvre—that in the La Caze gallery, which portrait is disproved by the date, and that in the Salon Carré, which is disproved by the moustaches. Then there is the very doubtful pen-drawing in the Print-room of the Stockholm Museum, and there is the rare etching, known generally as "B. 11," done about the year 1652. Lastly, there is this fine picture in the Wallace collection, which, it is worth noting, has been curiously catalogued in M. Michel's big work as "William Prince of Orange."

It is likely that Rembrandt painted his son so often, less because the lad was a convenient model than because of the warm affection subsisting between the two. The son of Rembrandt's wife Saskia, Titus gave his father no anxiety other than was caused by his delicate health. His mother had probably already contracted her mortal illness before he was born; and the child, sickly or at the least weakly, was devotedly tended by Hendrickje Stoffels as long as life lasted. Born in 1641, he was about eighteen years old at the date of this picture. It was about this time that, having tried painting and given it up, he and Hendrickje boldly took his father's money affairs into their own hands in the hope, if not of extricating the innocent old muddler from his financial difficulties, at least of insuring him some kind of livelihood. Establishing themselves as art dealers, they applied and obtained for the son a premature proclamation of majority. Then in 1668 Titus married, and in that year he died, leaving his father almost crushed under the heaviest blow that had yet befallen him.

21. The Watering Place. By Decamps.

Decamps was the great painter of sunlight, of Oriental scenes, and of pictures of Biblical allusion, yet hardly less well remembered for his comic lithographs in the *Caricature* and elsewhere. But as a painter of sunlight and as a transcriber of Eastern colour he has few rivals. He is sometimes a little dry in colour, especially in his water-colours, but this is exceptional; he is commonly free in handling, easy with his palette, displaying a remarkable facility of composition, and a curious adaptability to the romantic sentiment of Delacroix and other friends which killed outright the cold classicism of his old master David, while he revelled in problems of light and shadow as much as he delighted for material as well as the sensual enjoyment in fat, luscious colour. It would be difficult to find a more characteristic example than "The Watering Place"—originally known as "Cavaliers Turcs à l'Abreuvoir," and exhibited in 1833 in the Salon—which in its rich glow of light is as luminous as almost any picture that could be named. It possesses higher qualities than the mere vigour and dexterity that are so much applauded in less notable works; we do not notice the set banishment of the cooler colours from his palette, but we do observe how in his own pictorial way he is almost as great a student of light as Rembrandt himself.

22. The School Mistress. By J. Honoré Fragonard.

Fragonard might be called the Opportunist among French painters—an artist Vicar of Bray, who skilfully varied his song with the taste of the moment and the political events of the day. He first produced great formal pictures of classic tragedy or history, and when the fashion of the Court and of grand society developed its craze of graceful erotism and elegant vice, it found Watteau to hint at them, Boucher to proclaim them, Fragonard to flatter them, and Pater to follow them—and painters who might have aimed at the infinitely great devote themselves to the infinitely little in sentiment. Yet these charming painters—all except Watteau, their *tête d'école*, marvellously unequal in their performances—never fail to delight us with their elegance, their gaiety and wit, and the light-hearted earnestness and frivolous passion at which they play at playing at love. Yet Fragonard, the beloved pupil of Boucher, was not always thus; there is frequently a saving clause, so to speak, in his painting, which seems to say: "Of course, I'm merely dallying; I don't mean it. It isn't really true, you know—it's only an adaptation of the decorative paintings of Rubens or Verrio, or my master Boucher, whose pictorial ceilings of the gods' loves you never—not the greatest puritan among you—have hesitated to admire." Some of Fragonard's work, it is true, overstepped the limits, but the artist was always content to represent the ardent passions of graceful people who, we know, will all mend their hearts, if broken, to-morrow. But when the taste changed, or threatened to change, Fragonard

lightly, and it almost seems with some sense of relief, turned to love of a healthier sort —"The Young Mother," "Happy Fruitfulness," and so on, just as Greuze did with his "Peaceful Home," "Luncheon," "Silence!" and other so-called moral pieces. But there was by Fragonard an intermediate class consisting of such works as "The Fair-haired Child" ("L'Enfant Blond") and "The Schoolmistress," or "La Maîtresse d'École." This is one of a series of playful pictures, such as "The First Riding School" and the humorous "Education is Everything." In this sort of kindergarten, in which the loaf is supposed to convey to the infant mind the idea of reward and punishment, the light is well managed and the colour is very different to that in most of Frago's works; it is less robust, more pink in general tone, and indeed not ill-adapted to the tender triviality of the subject.

23. Gilles and his Family. By Antoine Watteau.

This interesting and beautiful theatrical piece, which takes high rank among the several theatrical canvases of the artist, is the picture first known by the title-couplet of an eight-line verse:—

"Sous un habit de Mezetin,
Ce gros brun au riant Visage."

which when engraved by Thomassin was repeated in smaller size and called "Le Consert-Italien." The "gros brun," this amiable Gilles, according to a note by Mariette of the "Abecedario," is "le sieur Sirois," the friend of Watteau, whose granddaughter, says de Goncourt (p. 25), sat to Watteau for the lady in the hunting-dress in the "Retour du Chasse." It must be added that tradition identifies with that particular figure Mme. de Vermanton, a niece of M. de Julienne, the devoted friend of the painter. Indeed, it should be noted in favour of the tradition that this picture, or another like it, was disposed of at the sale of de Julienne in 1767 for £28, which picture was acquired by Mr. Standish and bequeathed by him, in admiration of the French people, to King Louis Philippe, and was at the king's death-sale in 1853 purchased by Lord Hertford for the great sum, as it was then considered, of £735. Yet it certainly does not agree with the sale description of "'Actors of the Comédie Italienne' with eight figures." It is interesting to compare the engraved picture of this name, representative of the spirit of pantomime and farce, with that of the "Actors of the Comédie Française," designed to show the superior dignity of tragedy, and consequently of French genius.

Gilles, or Gille, is probably a character as much French as Italian. He bears a close family likeness to Pierrot—so much so that although there is a difference in the traditional dress, the character is only differentiated by the somewhat wilder and more ignorant manner of thought and behaviour of the Pierrot. Nevertheless, the one did not grow out of the other; they were co-existent in the old Théâtre de la Foire, where several favourites successively sustained the two characters from 1697 onwards. The character seems to have been doubled on the French stage as Harlequin was on the Italian, where the new Pierrot was called Gille as the new Harlequin was named Trivelin. Mezzetin (or Mezetin) is a sort of Scapin—Molière's delightful rascal—who was created, so Riccoboni tells us, by Angelo Constantini. This accomplished actor had been cordially received into the Italian company, and showed his gratitude by inventing a character which became extremely popular, while basing the dress upon the well-known etching of Callot, who had died nearly fifteen years before. He rendered the type so charmingly and made it so delightfully audacious, that it forthwith became a hero's part in the Comédie Italienne in Paris until the ancient institution became merged with the Opéra Comique in 1801, and all its ten puppets were thrown back for ever into their box. Mezzetin was an amiable, music-loving, love-making singer, who for his sins shared Don Juan's fate in one particular piece entitled "La Descente du Mezzetin aux Enfers," deeply regretted by all his admirers. His proper dress was in stripes of different colours (whence presumably comes the name), and in such he was represented several times by Watteau himself—once in the rare print showing the closing of the Comédie Italienne by order of the king, on the 4th May, 1697; again in the beautiful *sanguiné* drawing in the collection of M. Dumesnil (a portrait of Constantini afore-mentioned); again in the beautiful canvas at the Hermitage; in the drawing of "La Troupe Italienne;" in the important picture of "Comédiens Italiens;" in "L'Amour au Théâtre Italien;" and I know not in how many more besides. This is the Mezzetin who, according to the last lines of the verse already quoted—

"Du beau sexe tout à la fois
Il charme les yeux et les oreilles."

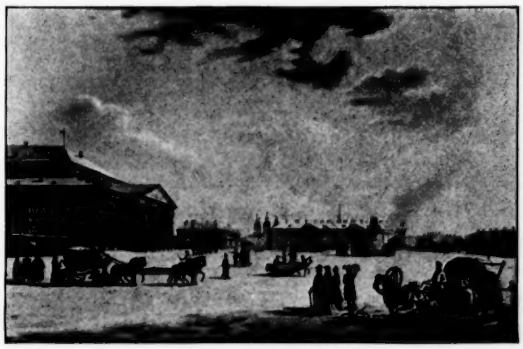
Gille, of course, has been similarly treated by Watteau, and has a picture almost entirely to himself in the beautiful work in the Lacaze collection in the Louvre. That figure Lancret copied almost line for line in his "Personnages de la Comédie Italienne." The main difference between Gille and Mezzetin is that the former wears trousers and is clad in clothes of one colour, while Mezzetin is striped and wears breeches. Palamedes made a charming drawing of the character.

M. H. S.

OUR NATIONAL MUSEUMS AND GALLERIES: RECENT ACQUISITIONS.

THE NATIONAL ART LIBRARY, SOUTH KENSINGTON.

THE National Art Library, Victoria and Albert Museum, has recently acquired some interesting sets of Russian engravings dating from the end of the eighteenth and beginning of the nineteenth centuries. Of these, the most important is, perhaps, a series of etchings, very carefully and well coloured by hand, of views of St. Petersburg, by B. Patersen, dated 1806 and 1807. These are not only good architectural drawings, but include, by reason of the characters, etc., represented in the streets, a practically complete record of the out-door costume, carriages, and the like, of the period. The subjects are as follow: The New Iron Bridge in the Nevski-Prospect; the Imperial Theatre (1806); the Equestrian Statue of Peter the Great (in the Admiralty Square, 1806); the "New Church" of Kazan (the Cathedral, built in 1802–11); the Taurida Palace, built by Catherine II in 1783, and by her given to Potemkin after his conquest of the Crimea; the Imperial Palace from the south side of the Fortress (the building erected in 1762 and destroyed by fire in 1837); the Marble Palace;



THE IMPERIAL THEATRE, ST. PETERSBURG.
From the Coloured Print in the National Art Library.



THE NEW IRON BRIDGE IN THE NEVSKI-PROSPECT.
From the Coloured Print in the National Art Library.



VIEW OF THE MOKAVAIA AND HOUSE OF M. PASCHKOF AT MOSCOW, 1799.
From the Coloured Print in the National Art Library.



A WINDY DAY.
By R. Dighton. In the National Art Library.

the Bourse; the Michael Palace (1807); and others.

Another series, of greater historical, if of less artistic, value, consists of views of Moscow after G. de la Barthe, by the engravers Guttenberg, Lorieux, Eichler, Laminit, and Oberkogler. These bear various dates from 1795 to 1799; and thus give evidence of the aspect of the city before the devastation caused by Napoleon's occupation and the great fire which so disas-



A LADY SITTING AT A TABLE.

By Sir J. D. Linton, R.I. In the Victoria and Albert Museum.

trously terminated it, and destroyed over 2,000 brick and stone buildings and 4,500 of wood. The series consists of eleven large engravings; and includes views of the Kremlin and other buildings. There are also a considerable number of engravings of the same period of the principal Russian Palaces. We reproduce, in addition, a water-colour by Dighton, "A Windy Day," the actual subject being Bowles's Print Shop in St. Paul's Churchyard. It came originally from the Wilson collection and has been engraved.

THE ASHBEE BEQUEST TO THE VICTORIA AND ALBERT MUSEUM.

IN the picture galleries at the South Kensington Museum have recently been arranged the collection of water-colour drawings and oil paintings bequeathed by the late Mr. Henry Spencer Ashbee. It comprises a total of two hundred and four works, the greater number of which are water-colours by well known



A COTTAGE IN A LANDSCAPE.

By George Vincent. In the Victoria and Albert Museum.

English artists. Fifty, however, are by L. F. Cassas, executed as illustrations for "Voyage Pittoresque et Historique de l'Istrie et Dalmatie," a work published in Paris in 1802.

The chief works by masters of the English School are a fine seascape by David Cox, two good examples of still life by William Hunt, landscapes by Thomas Hearne, Peter de Wint, John Varley, R. P. Bonington, Samuel Prout, and one small example by Turner.

The chief interest of the collection, however,



GATHERING IN THE FLOCK.

By John Linnell. In the Victoria and Albert Museum.

lies in the various representations of scenes from Don Quixote, the acquisition of which formed one of Mr. Ashbee's artistic hobbies. In this series there are works by Sir John Gilbert



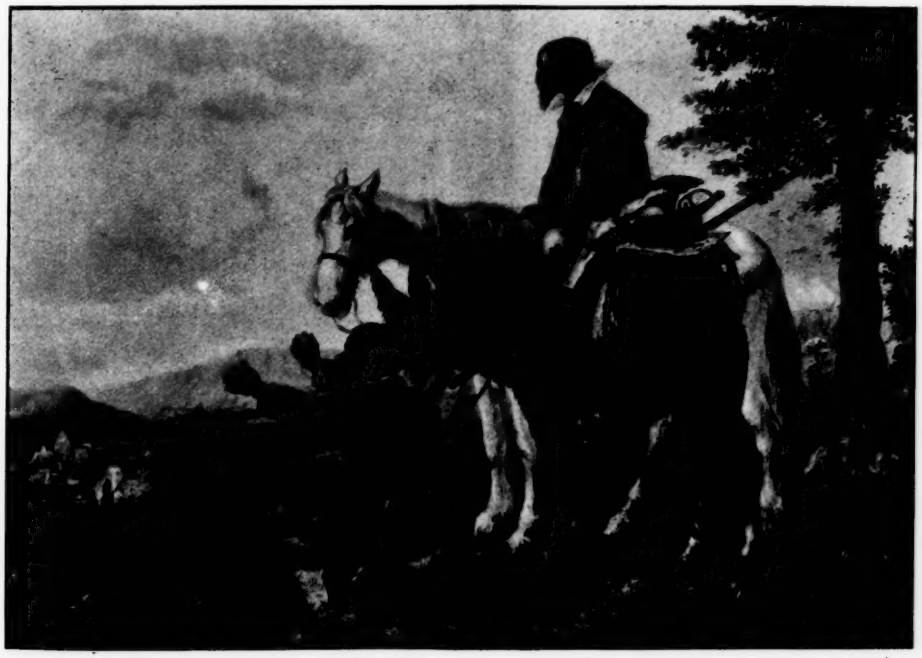
A SEASCAPE.

By Clarkson Stanfield, R.A. In the Victoria and Albert Museum.

(one of which we reproduce), George Cattermole, J. Stothard, A. B. Houghton, J. D. Watson, E. Gamba, Decamps, J. M. Wright, and Charles Green. These pictures alone are worth a visit to South Kensington.

Of the works in water-colours by important modern artists, there are six by Sir J. D. Linton, and examples by Mr. Carl Haag, Mr. John Fulleylove, E. M. Wimperis, and H. G. Hine.

One of the chief of the oil paintings is a large work, "A Halt by the Jordan," by John



A SCENE FROM "DON QUIXOTE."

By Sir John Gilbert, R.A. In the Victoria and Albert Museum.



MRS. MARY ANN (LEONARD) COLLMANN.

From the Painting by Alfred Stevens, in the National Gallery of British Art.

Linnell, which is a characteristic example of the artist. Of this we give a reproduction. There is also another landscape, executed by Linnell in conjunction with Copley Fielding. The "Cottage in a Landscape," by George Vincent, which we illustrate, is a typical work by this member of the Norwich school—who, by the way, is unrepresented at the National Gallery. A good "Seascape" by Clarkson Stanfield is also illustrated here. The other oil paintings of interest are, "Cows and Sheep," by Mr. T. Sidney Cooper, R.A.—one of his best period—a very good example of "Old Crome," and a new "At Bettws y Cced," by Mr. B. W. Leader, R.A.

THE NATIONAL GALLERY OF BRITISH ART.

IT is with pleasure that we record the acquisition of a work by Alfred Stevens for this gallery, for his easel paintings (which were chiefly to portraits) are so very few. The great sculptor is hardly known as a painter, yet his earliest incursion into art was as a portraitist. The example of his work which has been hung in the Millbank Gallery is a portrait of Mrs. Collmann, the wife of Collmann, the architect, one of the artist's closest friends. The portrait has been acquired by purchase.

THE HARRIS ART GALLERY, PRESTON.

MR. W. REYNOLDS-STEPHENS' bas-relief entitled "Youth" has been purchased for this gallery. It was exhibited at the Royal Academy in 1896. The work is executed in copper, bronze, and silver inlay. It was exhibited last year in Vienna, and secured for the artist a gold medal and the election to an honorary membership of the Vienna Academy.



YOUTH.

From the Relief by W. Reynolds-Stephens in the Harris Art Gallery, Preston.



A DARTMOOR STORM.

From the Painting by E. M. Wimperis, V.-P.R.I.

E. M. WIMPERIS AND HIS ART: IN MEMORIAM.

BY HENRY WALKER.



THE LATE E. M. WIMPERIS, V.-P.R.I.

From a Photograph by E. Day & Son, Bournemouth.

IT was Gainsborough, one of the fathers of English landscape painting, who said, in a letter to his friend Henderson the actor, that what makes the difference between man and man is real performance, and not genius or conception. As Mr. Ruskin observes in one of his Oxford Lectures, "water-colour, under the ordinary sketcher's mismanagement, drops and dries pretty nearly to its own fancy—slops over every outline, clots in every shade, seams itself with undesirable edges, speckles itself with inexplicable grit, and is never supposed capable of representing anything it is meant for, till most of it has been washed out. But the great primary masters of the trade could lay, with unerring precision of tone and equality of depth, the absolute tint they wanted without a flaw or a re-touch." In truth, amateurs amuse themselves; artists discipline themselves. It is easy enough, butterfly fashion, to play with a thing, but there is at the back of all real doing, especially in the arts, an amount of dogged try, of pertinacious effort, and a necessary result of experimental failure which in the end achieved its object by a thorough mastery of means. Art is long; and even the average results that we find on our exhibition walls were not arrived at so easily as might be supposed. The artist repeats himself, but he repeats himself very often with a difference. And the difference is apt to be overlooked in the too casual glance of the careless spectator. For as all art is based on the expression of observed fact, combined, fused, focussed, emphasised, or suggested, at the will of the producer, so there is at the back of the thing produced a motive and a purpose which asks and requires a certain knowledge for its appreciation. "Colour is the soul of Art;" the one quality that differentiates the painter, and perhaps the water-colour painter beyond all his brethren, from art workers in general. They

may have power of design, mastery of form, subtle recognition of the mysteries of light and shade, but colour is the very life and spirit of the whole subject, and without that they have little. By colour something more is meant than anything that can be transferred from the palette without an intimate feeling of relation. Colour is not tint, but tone. Power does not consist in strong and gay colours, but in harmonies of contrast and relation. This particular art that some of us claim as specially English—the art of water-colour painting—has qualities and merits peculiar to itself; and is found, perhaps, nowhere expressed with a like directness and perfection beyond these islands. Is it rash to say, then, that in the face of its past achievements, the men who to-day are carrying on its development are right in holding fast to its tradition rather than looking forward to individual experiment? We know that, step by step, in the hands of Turner, of De Wint, of David Cox, and, earlier still, in those of Girtin and Varley, it had grown and grown, step by step, into a great national art. Its technique had necessarily grown too; and that has a record and a history, which are more than tradition, and to which its followers, both in time present and in the future, may be expected to adhere.

Of those who are now among the prominent and recognised masters of this particular craft is one who has just passed away—Edmund Monson Wimperis. He began, as so many others of our English school began before him, with pencil point on the boxwood block—as, for instance, in the way that Birket Foster began, and John Gilbert, Fred Walker, Pinwell, and Gregory, and out of which simple but severe schooling each had emerged a master of that language which speaks the universal tongue called art. Not that the lives of such as these are full of incident or adventure, but they tell mostly, in their several ways and conditions, a similar story of early tastes and inclinations, of pertinacious effort, of encouragement and defeat—of penning stanzas when they should engross, and sighing over that dull drudgery at the desk's dry wood that has held prisoner so many truant spirits among us even from the beginning. Edmund Monson Wimperis was the eldest son of Edmund Richard Wimperis, and was born at Chester on the 6th of February, 1835. He was originally intended to follow in his father's footsteps, and was specially trained for commercial life. After leaving school he entered the counting-house of Walker, Parker and Co. at their lead works in Chester. But not being cut out by nature for a counting-house life, and his individual bent lying very obviously in the direction of art, his father, wisely, allowed him to follow his own wishes and aspirations, and at the age of sixteen he removed to London, and was articled to Mr. Mason-Jackson for seven years as an apprentice to the wood-engraving, a business at that time in the full swing of its popularity. Feeling, however, that his vocation was that of a wood-draughtsman rather than of a wood-engraver, when he attained his majority young Wimperis had his articles of apprenticeship cancelled by his employer on the payment of a money fine, and he then endeavoured to obtain employment for his pencil in drawing instead of engraving on the wood-block. Not succeeding in this, however, he had to return to the more mechanical branch of the business, and ultimately he joined in partnership with a Mr. W. J. Palmer, who had also been a pupil of Mason-Jackson, and for some five years they carried on a business with varied success. Those were the days when the art was in the very zenith of its popularity, and the work of Linton, Dalziel, Jackson, Landells, and other master engravers were illustrating the literature of the time with a brilliancy and success that had no previous parallel and has now entirely passed away. When his partnership expired, young Wimperis determined to make another effort in the direction of drawing on the block. In this venture his first client was a Mr. Cundall, who purchased all his experimental drawings, and used them as illustrations in a volume entitled "Elizabethan Poets," of which the success or non-success is quite unrecorded. Mr. Samuel Carter Hall, of the *Art Journal*, also employed him to illustrate a Guide-book to South Wales; and young Wimperis also did a good deal of sketching and wood-drawing for that earliest of the pictorial papers, the *Illustrated London News*, besides book illustrating for several of the publishers—among others, drawings for Walter Thornbury's "Two Centuries of Song" (1867), where his fellow workers were Stacy Marks, Wolf, and others; and Milton's "Ode on the Morning of Christ's Nativity" (1868), which, in addition to illustrations by Mr. Wimperis, had some designs by the late Albert Moore and other well-known draughtsmen. In this way E. M. Wimperis found employment for upwards of ten years; but having made some attempts in water-colours, and having subsequently been elected a member of the Society of British Artists, he decided finally to give up drawing on the wood-block and become a full-fledged painter on his own account. The young artist now stuck manfully to his water-colours, and having at length been able to give the world a taste of his quality, he was so successful as to become elected an Associate of the Institute of Painters in Water-Colours in 1873, and to attain full

membership of that society in the following year. When he joined this society its gallery was in Pall Mall, and was so cramped and inconvenient that the younger men, of whom Mr. Wimperis was one of the leaders, determined to make a strenuous effort to obtain a better. The difficulties in their way were great, and their plans at first derided as Utopian, but after some years of struggle their labours were rewarded, the Institute obtained the site for new galleries in Piccadilly, formed a company to carry out their ideas, and justified the action they had taken by the erection of their present handsome and commodious galleries. Mr. Wimperis was one of the original directors of the company so formed—"The Piccadilly Art Galleries Company"—and remained a director to the day of his death, his early training in business ways and his great readiness in debate having proved of signal service to the society. Before entering upon their new premises, the members of the Institute made overtures to the Royal Water-Colour Society with a view to the possible amalgamation of the two societies, and in the correspondence ensuing on the abortive attempt he took an active and prominent part. He had always been an advocate of such an union, considering that if it could be brought about it would give the Water-Colour body thus formed so powerful and impregnable a position that it would be able to show in its undivided strength the full capacities of this essentially English art. Unfortunately, though many members of both institutions were in favour of the proposal, the difficulties proved insurmountable, and it fell through. This most desirable fusion of the two societies, to which so many of the art's well-wishers have long looked forward, is yet a reform for which we have, and perhaps for some time still shall have, to wait, but the benefit of which, both to the profession and the art-loving public, would be hard to gainsay. Since this time Mr. Wimperis has continued to be an active and prominent member of "the New Society," as it was called, exhibiting regularly his effective and popular work on the exhibition walls from year to year. He was elected Treasurer of the Society in the year 1888; and on the death of Mr. H. G. Hine in 1895 he succeeded to its Vice-Presidentship, to which office he was re-elected a year or two ago.

Up to 1880 Mr. Wimperis had confined his practice entirely to the simpler medium, but in that year he turned his attention to oil painting, and of late he has done much more work in that medium than in aquarelle. Mr. Wimperis was one of the original members of the Institute of Painters in Oil Colours—the new society, indeed, had its inception in the studio of this busy artist. To its show Mr. Wimperis has been a regular contributor from the first exhibition since its establishment in 1883. Essentially a purist in art, holding firmly to the old-fashioned faith that legitimate water-colour painting knows nothing of body-colour and the bottle white, Mr. Wimperis shut his eyes steadily to the beguilements of all the fads that experiment or impatience have introduced into modern practice. The old-fashioned methods and the sober pigments that contented David Cox and Peter De Wint served him well enough, and the same broad way of looking at the essentials and ignoring the minor facts, which was their way in the earlier times, was his from the first. And if in his water-colour work Cox and De Wint were his masters and his models, so in his oil work he looked to Constable, and in a less degree to William Müller, rather than to the more recent guides and exemplars of ultra-realism and casual impression. It is true that the very intimate friendship and art-influence of the late Tom Collier had a deep and subtle charm for one who had so much that was affined and kin with that strong personality. Mr. Wimperis was ever ready to acknowledge how much he owes both to the precept and the example of the more gifted companion of his sketching days, through so many years of delightful art-brotherhood, when, working before nature, they blotted down the rolling grey of England's skies, or dashed on to the paper the sober light and sombre shadow of her heaths and woodlands. In more recent years the same companionable spirit which ever characterised Mr. Wimperis was a new-found life and sympathy in the society of the late Keeley Halswelle, who, almost living in his Thames house-boat, gave so many of his days and nights to the intimate study of nature's sky and river beauties under ever-changing aspects of rural England.

Mr. Wimperis was essentially a self-taught artist. With the exception of a few weeks in an evening class at Hatherley's, copying casts, he was indebted to no school for tuition, neither did he receive any lessons in painting from other men. He worked out his method for himself, and his art owes nothing therefore to acquired technique. A critic said of him: "Mr. Wimperis, like David Cox, is not dependent on scenery that is pretty any more than on scenery that is grand. Noble form or dainty form is a thing of indifference to him as an artist. Indeed, it is not form at all, or, at all events, not form that is permanent, that interests him seriously. It is flying lights and the shadow of a cloud over



THE CROSSING-PLACE.
From the Water-Colour Drawing by E. M. Wimperis, V.-P.R.I.

a great land. Mr. Wimperis is the poet of the every-day country. The thing lives, but by how few strokes! Art like this, as much in painting as in writing, is the art that interests us most in the end." This, too, was the thought of the late Philip Gilbert Hamerton, an art that rendered the landscape in few notes, in few words. The object in his work has been to give the life, the movement, and the freshness of "out of doors;" he loved wide spaces and simple themes, where his delight in rolling skies, and gleaming lights, and flying shadows could find full expression. Not fond of broad sunshine, he preferred grey days and sombre colours. He was fond of quoting Goethe—that "Art is noble in itself. The artist, therefore, is not afraid of the common-place; for his very touch ennobles it." Indeed the artist could not find subjects that are too simple; and he was always looking out for those themes that lend themselves to broad treatment, and a close grip. He was loud in his complaint that English painters are frequently condemned for following their own Great Masters, while they would be praised if they imitated the foreigner. He thought it "more worthy to talk sound English than broken French." It was said of him: "In the forty-one landscapes which Mr. Wimperis is now exhibiting at the Dowdeswell Galleries there is not one that is not thoroughly English. They are all as English as Gainsborough, as David Cox, as Constable, as Linnell, as anyone you please who ever practised the eminently English art of landscape painting. There is a freshness, a sylvan splendour, a breezy delight about them that is absolutely refreshing;" and no praise ever sounded sweeter in his ears.

"Eminently English," he never went abroad except for a holiday, and he had no desire to go further afield in search of subjects.

Mr. Wimperis would say: "There are two kinds of art—the carefully built up art, built like a house by laying brick upon brick till the top storey is reached: no room in it for caprice, and never swayed by impulse. The other due to impulse and emotion—an idea to realise, an impression to be conveyed—not methodical, but a thing of moods, that comes out like a stream overflowing its banks with a rush." Of these he belonged essentially to the latter class.

Here then is the simple and uneventful record of an English art-life. A life surely that has its charm and its reward in the sweet country life in which so much of it was passed—albeit the studio and the club, the happy home life, and the busy strife in town have all in turn had their alternate claims and their inevitable influence. "Draw a thing as you see it," was the advice of Charles Keene. "As you see it—not as others see it."



A DARTMOOR SCENE: A MOORLAND SIGN-POST
From the Painting by E. M. Wimperis, V.-P.R.I.

Thackeray confessed, in that inimitable Irish ballad, so well known to all his readers—

> Ah! but 'tis in vain
> That I try to sketch it;
> The pot perhaps is like,
> But Peggy's face is wretched.
> No, the best of lead,
> And of Indian rubber,
> Never could depict
> That sweet kettle-scrubber!

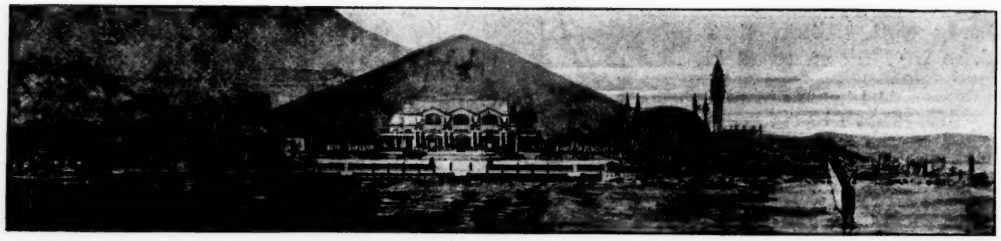
And as of Thackeray's "Peg of Limavaddy," so of too many of the efforts of abler pencils than his—they have gone to nature only, like old Peter de Wint, to be knocked down. And no wonder. Art is not only long, but the road has no ending. In truth, the art of the landscape artist is by no means the simple matter sometimes supposed. One of the foremost masters of the craft once asked the present writer, "How many good figure painters do you know of?—quite a score, no doubt. And how many really good landscape men?—you can count them on your fingers." And the world goes on, thinking the figure everything and landscape painting a very secondary business, that must fall into the rear rank. As pictures are the intermediate somewhat between a thought and a thing, it follows that the means by which they become possible has a very intricate and essential share in the result. Water-colour art, as may be readily gathered from a study of our National Collection at South Kensington, had an infancy of no great promise, and but slight performance. We have only to read such books as Ibbetson's "Gamut of Painting in Oil and Water Colours," which was published as long ago as 1803, or to remember that twenty years earlier the nearest approach to the three primary colours available were Indian red, indigo, and yellow ochre, for any of us who have ever seen a colour-box or handled a brush, to comprehend fully some of the difficulties and limitations of the art in earlier times. Yet, if there be, even in the world of fancy, an occupation that would seem to combine in itself all the elements of an ideal life, it would be hard to match that of an English water-colour painter who has learnt his craft and found his market. Of course the rogues will not own up and let us into their secret—nor can we blame them. There may have been a day, a Bohemian day, in the remote past when their art was crude and their crust dry; but that was long ago, and the prosperous gentlemen we all know so well—cultured, observant, manly, equally at home on the moor or by the stream, at once genial good fellows and educated gentlemen—are not these English artists of the very salt of the earth, and the pride of our civilisation?

The examples of the late Mr. Wimperis's art selected for illustration here, it will be noticed, bear a strong family relationship despite their differences of subject and of the effects under which they have been severally treated. All have a rare unison of parts, all seem looked at broadly yet with a true eye to relation. In all the sky forms a feature of the scene that gives life and harmony, that fills the landscape and tells the weather.



CARTING GRAVEL (SCENE NEAR RINGWOOD).

By E. M. Wimperis, V.-P.R.I.



THE PRIX DE ROME ARCHITECTURAL DESIGN.

By M. P. Bigot. Photographed by Pourchet, Paris.

THE ART MOVEMENT.

THE MASTERS OF THE FUTURE: THE "PRIX DE ROME" AND THE ROYAL ACADEMY SCHOOLS.

I.—THE "PRIX DE ROME" IN 1900.

THE Prix de Rome, even more than the Salon, suffered by the Great Exhibition of 1900. On the 23rd July, when the Academy of Fine Arts (Paris) made its annual awards, the city was at the height of the Exhibition fever, and the winners in the great competition found formidable rivals in the treasures of the Petit Palais, the various sections of the Great Show, and the collections of pictures and sculpture displayed in the Fine Art Galleries. "We shall many times again have the opportunity of seeing the Grand Prix winners on their return from the Villa Medicis," was the very reasonable reflection of the public, "whereas the Emperor of Germany's Lancrets and Watteaus have come for this once only to their native land, and the noble Turners and charming portraits that glorify the rooms in the English house will soon return to the generous owners who have consented to lend them for our pleasure." And the public were right. There was nothing in fact in the works competing for the Grand Prix de Rome this year to justify any great enthusiasm, and I shall be very much surprised if the young generation of artists gives us an Ingres or a Falguière.

On the other hand, the competing works deserve no exceptional criticism; on the contrary. The prize-taking painting by M. Sabatté, and the sculpture by M. Landowski, are far more satisfactory than those of M. Roger and M. Vermare in 1899: superior both in technique and in individuality of treatment.

The subject given for the competition in painting was "A Spartan showing his Son a drunken Helot, to warn him against drunkenness." Titles change, but the class of subjects varies but little: "Hercules between Vice and Virtue," or the "Gifts of Artaxerxes"—and while art is changing by progressive evolution, the jury and council of the Beaux-Arts keep their eye on the past. On the day when they fully apprehend this truth, the Prix de Rome as an institution will be rescued from the discredit which weighs on it increasingly year after year.

M. Sabatté, who has done the best with this subject, is a pupil of Gustave Moreau, whose mastership, though all too short, yielded some noble results. Moreau was elected professor at the École des Beaux-Arts in 1892, and during the few years of his tuition in the Rue Bonaparte, his intelligent method, his eloquent advice, and his affectionate delight in youthful talent, gathered round him the choicest spirits in the school. His attraction for young students was so great that pupils from the other classrooms stole into that where Moreau was lecturing to hear the end of the discourse, and in the course of the few years of his teaching he inspired such general and sincere devotion that when illness compelled him to take leave of his pupils, regret was universal throughout the schools. In fact, Moreau's teaching deserves to be called admirable. He guided his pupils to earnest study of the masterpieces in the Louvre which he himself, in frequent visits, would discuss and explain in front of the pictures; and no man ever took greater care to conceal his own work from his pupils for fear of exerting any direct influence. He aimed at enabling each individuality to develop on its own lines, in obedience to its own tastes and impulse, loving the great masters, but studying chiefly from Nature. Hence the great variety of talent to be discerned among this great teacher's disciples, while, as a rule, all the students of the École



A SPARTAN SHOWING HIS SON A DRUNKEN HELOT TO WARN HIM AGAINST DRUNKENNESS.

By M. Sabatté.

des Beaux-Arts bear the hall-mark of their teacher's studio. Nothing can be more dissimilar than Moreau's pupils. Some, indeed, such as MM. Lévy, Bessonneau, and Desvallières have, in spite of everything, yielded to the influence of their master's visionary mind; M. Georges Ronault is a learned colourist; M. René Piot has poetical fancy and a peculiarly delicate palette; M. Milcendeau, in his pastels and delightful drawings, has preserved a vein of simplicity which gives his work a singular aroma, and M. Besson is a daring realist. But among this constellation of young men, those who aimed at the Prix de Rome strove to work to the satisfaction of the jury in a more academic key, sacrificing something of their individuality to earn the coveted scholarship admitting them to the Villa Medicis. This is the case with M. Sabatté, the winner of the first prize, and with M. Azéma, of the second second-prize.

Between M. Sabatté and M. Azéma a first second-prize was awarded, to M. Henri Bousseau, a pupil of M. Gérôme.

M. Paul Maximilien Landowski, who took the Grand Prix for sculpture, was already known to the Parisian public. Though quite young (born in Paris June 1, 1875), he has several times exhibited in the Salon, and a large bas-relief, "In Pursuit of the Chimæra," which he sent some years ago, is a very remarkable work. This artist, who has been working in M. Barrias' studio, has a great gift of power, and is undoubtedly of high promise in monumental sculpture. The first second-prize for sculpture was given to M. Ernest Auguste Legrand, a pupil of M. Thomas, a long way behind M. Landowski, as is M. R. J. L. Sudre (born at Perpignan, October 29, 1870), to whom the lower second-prize was awarded, after studying under M. Mercié and the deeply regretted Falguière. M. Jules Jacquet, the engraver, has had a noteworthy success this year, for every prize-taker in that branch of art is his pupil. They are: M. G. P. Quidor (born in Paris, July 1, 1875); M. A. Delzers (born at Castelsarrazin, August 17, 1873), and M. Charles Dupont (born at Grenoble, May 25, 1872), who had studied under Gérôme and Bouguereau.

The prizes for architecture



DAVID.

By Paul M. Landowski. Photographed by Louis Avon, Paris.

were awarded for very satisfactory work to M. P. M. Bigot (born October 30, 1870) and others.

HENRI FRANTZ.

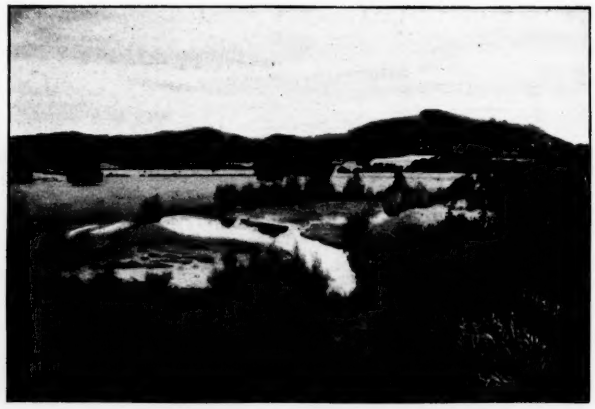
II.—THE ROYAL ACADEMY SCHOOLS COMPETITIONS.

IF we may judge by the number of works sent in, the most popular of the annual competitions held in connection with the Academy Schools is that for the Creswick Prize—the least, and in some respects the most necessary, that for perspective. This year the Creswick subject given was "A Stream through a Meadow," and the competing paintings were sufficient in number to extend along the four walls of the large gallery. Taken as a whole, the works were of an exceedingly high quality, and formed the most interesting section of the exhibition. The prize was awarded to Mr. Ernest Board. From our illustration on this page it will be seen that the interpretation he put upon the subject is rather generous. As an example of the student's skill in draughtsmanship and in the painting of detail it is alike sound and excellent, but it hardly suggests to our mind the subject of the competition. To show the view taken by the other students, we reproduce (contrary to our usual practice) three other works sent in for this competition In these, Mr. Williams, Mr. Pittman, and Mr. Streatfield gave proof of high promise.



A STREAM THROUGH A MEADOW.

By Ernest Board. Awarded the Creswick Prize in the Royal Academy Schools Competitions.

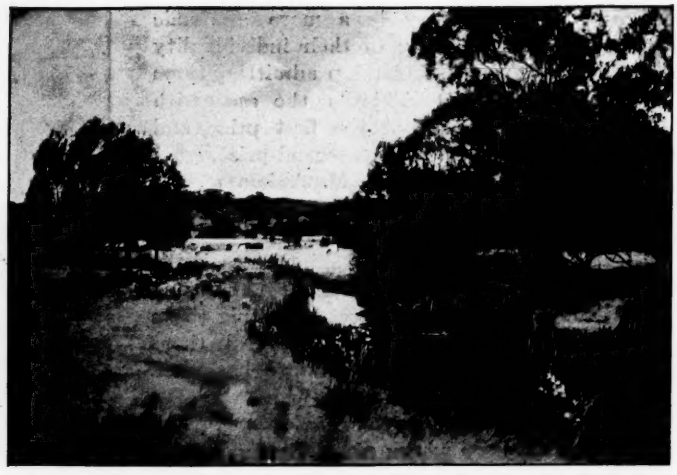


A STREAM THROUGH A MEADOW

By Christopher D. Williams.

Mr. Board is the most successful student of the year, for in addition to the Creswick Prize he took the first medals for "Painting of a Figure from the Life" and "Painting of a Head from Life," the second prize in the Armitage competition for "A Design in Monochrome," and one of the Landseer Scholarships for Painting.

The competition for "A Design for the Decoration of a Portion of a Public Building," the subject for which was "A Procession of the Hours," was



A STREAM THROUGH A MEADOW

By Osmond Pittman.



A STREAM THROUGH A MEADOW. *By J. P. S. Streatfield.*



A PROCESSION OF THE HOURS. *Prize Design by Florence E. Chaplin.*



A PROCESSION OF THE HOURS. *By Osmond Pittman*



A PROCESSION OF THE HOURS. *By Christopher D. Williams.*

productive of some very good work. The prize was carried off by Miss Florence Eleanor Chaplin, a young lady of unusual individuality and quaint grace. We understand that the design is to be executed on the staircase leading to the refreshment room of the Academy. For the purpose of comparison we publish reproductions of two other designs entered for this competition.



SAMSON AND DELILAH.
Prize Design by A. J. Leslie.

For the one sculpture competition, in which students had to exercise their power of design, a group representing "Samson and Delilah," the prize was awarded to Mr. A. J. Leslie. The second prize fell to Mr. C. J. Pibworth, a student who was also successful in the National Competitions last year. The class exercises in sculpture fully justified Sir Edward Poynter's description of "remarkable." For the set of four models of a "Figure from the Life" Mr. S. N. Babb was awarded the first prize and silver medal; and Mr. Pibworth made a good second. The Landseer Scholarships for Sculpture were awarded to Messrs. Frank A. Wright and Stanley N. Babb.

The Armitage Competition for a design in monochrome, "Joseph being sold by his Brethren to the Ishmaelites," produced a large number of time sketches the majority of which were weak and spiritless. There was a lack of skill in composition and a curious failure to grapple with the scene described in the passage of Scripture chosen for the test. The first prize and bronze medal were secured by Mr. George Murray. The prize for the "Painting of a Draped Figure" (for female students) was gained by Miss Gertrude Lindsay in competition with works which the President declared could "probably not be surpassed in any school in Europe." Mr. Fred Appleyard's cartoon of "A Roman Senator Seated"—the only drawing exhibited in this competition—was dignified and altogether excellent.

In the Architectural Competitions, the Travelling Scholarship was awarded to Mr. Henry Tanner for his design for "A Portion of a Street Front."

In distributing the prizes Sir Edward Poynter took a very optimistic view of the work of the schools, and declared that the exhibition formed one of the best ever displayed. The drawings from the antique, and the modelling, called for special praise from him—the former, in his opinion, surpassing all that had been seen for some years.

THE "SOCIÉTE MODERNE DES BEAUX ARTS," PARIS.

ARTISTS seem to appreciate more and more the advantages they derive from exhibiting in small groups and in rooms of restricted size, where the public can study the works on the walls more attentively than in the Salon. This has given rise in turn to the "Société Internationale" and the societies of *pastellistes* and of water-colour painters in Paris, and more recently still to the "Modern Society of Fine Arts," which has just opened its first exhibition of painting, sculpture, and decorative art in the Petit gallery.

The painters thus associated are far from belonging all to one school; on the contrary, we see among them very various methods and styles. Thus M. Auburtin, in his landscapes of the Mediterranean country, treated in a highly decorative manner, is faithful to the subjects of his great decorations in the Sorbonne and the Marseilles Gallery. M. Chevalier, on the contrary, paints the evening light on the western coast of France with great refinement; M. Détroy depicts the rural life of the central provinces, and M. Waidmann that of the western country and the Vosges. M. Houbron's work is somewhat new to the public, though

some of his paintings have long hung in the Carnavalet Museum. In his views of Paris streets he is remarkable for a facility of treatment which has earned him the title of a modern Bonington.

Three of Moreau's pupils exhibit here, and



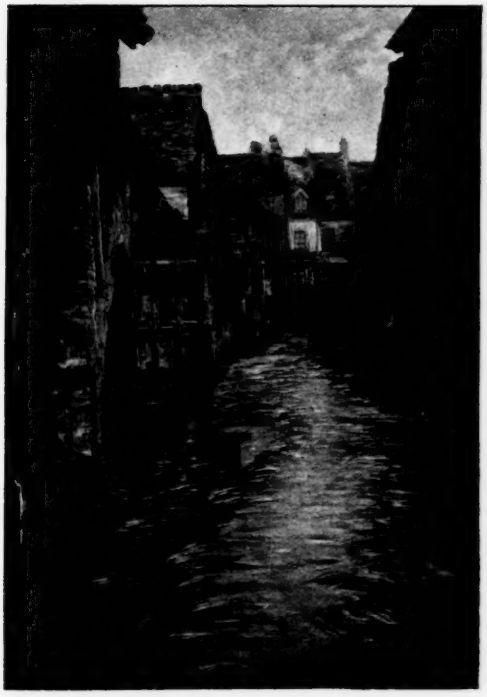
THE BLUE WING.
By Fernand Khnopff.

show how thoroughly that large-minded teacher left each one free to develop in his own way. M. Besson, for instance, grasps the realistic aspects of modern life, while M. Milcendeau, in his pastels, represents the homes of the Breton peasantry—"simple and pathetic scenes traced by a firm hand," as M. Geffroy has said; and M. Jules Flandrin must henceforth be regarded as a colourist of the highest order and a romantic painter worthy of his forbears.



AT HOME.
By Victor Prouvé.

M. Victor Prouvé, whose decorative work is well known to our readers, exhibits some portraits full of truth and life, and domestic scenes marked by grave and tender feeling; M. Wilfrid von Glehn, some autumn landscapes at Versailles, and some views of Venice; M. Monod



THE RIVER, ARTOIS.
By Ferdinand Willaert.

paints the legendary and mystical lore of Brittany; M. Bracquemond sends a "Portrait of

Princess M—;" and M. Bourget, brother of the writer, some interesting water-colours.

Two Belgian painters, and those not the least important, figure on the walls: M. Khnopff, known to our readers as a painter and a writer, a perfect draughtsman and a poetic artist; the other, M. Willaert, who gives us, as in his picture in the Luxembourg, the characteristic aspects of the dead towns of Flanders.



THE SACRED HEART.
From the Water-Colour by M. Houbron.

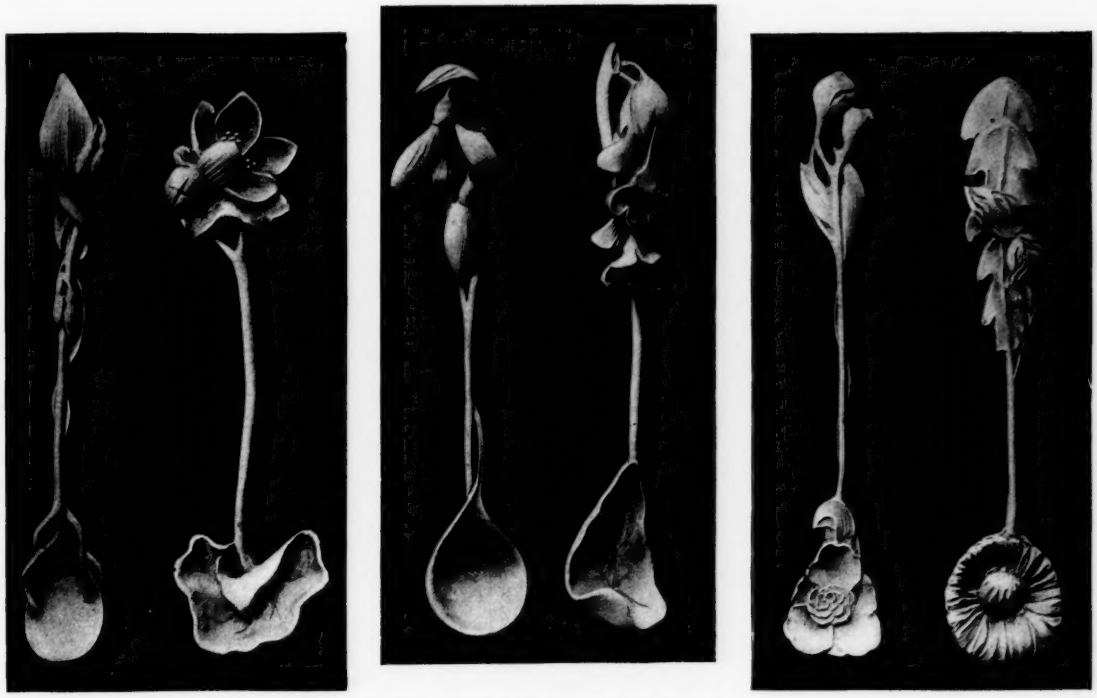
M. Ostenlind is one of the best known of Swedish painters. Sometimes, in his water-colours, he devotes himself to a strict observation of nature; sometimes, as in his large drawing, "A Gust of Wind," he gives the rein to his delicate and delightful fancy.

Some busts, among them a singular "Salome" by the sculptor M. Fix-Masseau; a few jewels and enamels by M. Feuillâtre; bookbindings by MM. Prouvé, Waidmann, and Picquefeu, and ceramics from the Glatigny workshops, complete the exhibition.



STUDY FOR "THE GUST OF WIND."
By Allan Osterlind.

PRINCE BOJIDAR KARAGEORGEVITCH AS A SILVERSMITH.



A SET OF FLORAL SPOONS IN SILVER.

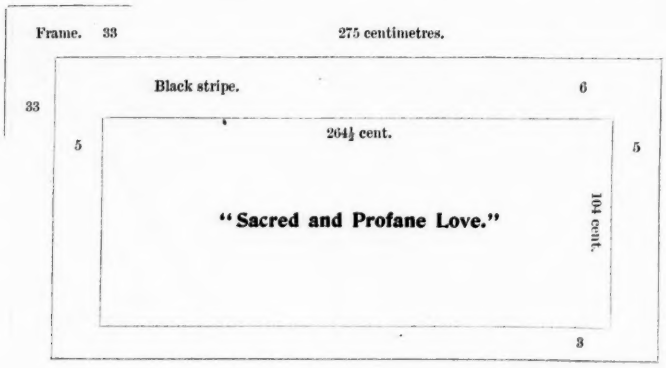
THE movement in the decorative arts and crafts must be recognised as the main feature of the art world during the last years of the nineteenth century, during which artists in England, on the Continent, and in America have not hesitated to descend (save the mark!) from the heights of painting and sculpture to the craftsmanship whose allurements are now universally acknowledged. Whether in this country we owe the great awakening more to Mr. Afred Gilbert on the one hand, or to William Morris, Burne-Jones, and Mr. Walter Crane on the other, need not now be discussed. The fact is that craftsmanship (as distinct from workmanship) infused with a strong free spirit of artistry has now pervaded the workshops of the jeweller, the silversmith, the furniture-maker, and so forth; the "minor" arts have been liberated from the complacent conventionality of the trades, and independence, individuality, and originality are now encouraged and welcomed where before they were repressed, in the dead interests of the past and the apathy of the present. Readers of this Magazine need not to be reminded of examples—of the many artists of the day whose pride it is to produce fine artistic work wrought with implements other than brush, modelling tool, or pencil.

We have many times been happy to publish articles upon the arts by the Prince Bojidar Karageorgevitch, a leading figure in the artistic world of Paris, whose wide knowledge of art and extreme sensitiveness to every gradation of artistic and poetic appeal are not less remarkable than the eclecticism of his taste, the sympathy of his attitude, and the daintiness of his style. He has of late left the desk for the bench, and has produced works of various kinds which, if now and again savouring of the amateur, are instinct with the *joie de vivre* in the atmosphere of artistic feeling. Setting aside his curious and interesting leather work—bookbindings of graceful fancy, roughly tooled into beautiful designs and stained in fine suggestive colours, in which the "accident" falls right as if by instinct; he has taken to silversmithery and has produced a set of floral fancy spoons, here reproduced. Whether these, placed upon the market, will hold their own with the lovers of the "fiddle-pattern" is still to be seen; but persons of taste will find pleasure in the fine qualities here shown and appreciate the fancy which promises so well. These designs are naturally not of equal merit; everyone who sees them will have his favourite; but few will fail to applaud the charming snowdrop spoons which logically build up the plant from bulb to blossom.

NOTES AND QUERIES.

[223] **TITIAN'S "SACRED AND PROFANE LOVE."**—(1) What is the size of Titian's great picture, "Sacred and Profane Love," in inches; (2) how many copies, if any, exist at the present time; (3) do you know of an excellent copy in my possession, signed C. Maccari, Copio, Roma?—T. A. S. (Manchester).

*** (1) I give herewith the dimensions of the "Sacred and Profane Love," given in centimetres. This measurement can easily



be reduced to inches by the person desiring the information. (2) It is impossible to tell how many copies exist at the present moment, as the picture is continually being copied, and many hundreds are scattered over Europe and the United States and colonies. Probably the best copy now existing was made by Lenbach, and was given to the Vienna Art Gallery some time ago. (3) Cesare Maccari is considered one of the best copyists now working, and he has a studio in Rome much frequented by English and American picture collectors. The picture in the possession of your correspondent may, of course, be traced; and as Signor Maccari has the list of all his patrons, it could easily be ascertained if he considers the particular copy is one of his best; but as he never allows inferior work to go out of his studio, I should say that the copy in the possession of the querist is likely to come up to the usual standard. — HELEN ZIMMERN (Florence).

[224] **VESTMENT HOOKS.**—Is anything known about vestment hooks, which are said to be very scarce; and is there any way by which I can tell the old from the new? I enclose a sketch of one of those I have. They are of brass, and the faces slightly rubbed as if from use.—E. P.

*** The subject of vestment hooks is a very obscure and recondite one. We have shown the sketch to two of the leading English experts on ancient metal-work, and neither of them has ever met with anything of the kind.

[225] **"L. VAN BREMEN."**—I have in my possession an oil painting signed "L. van Bremen, 1662." Can your readers give me any information of the painter or his pictures?—A. R. JEFFERY (Uckfield).

[226] **BIRKET FOSTER'S PALETTE.**—Can you print the list of colours which formed the palette of the late Birket Foster, R.W.S.?—A G. H. (Cheltenham).

*** By the courtesy of the late Mr. Birket Foster's son we are enabled to give the complete list of colours used by that artist. They are:—Scarlet vermilion, rose madder, purple madder, Rubens madder, sepia, Turner brown, burnt sienna, raw sienna, yellow ochre, golden ochre, cadmium yellow pale, cadmium yellow deep, gamboge (a new firm, Newman), aureolin, permanent yellow, cobalt, cyanine, terra vert, green oxide of chromium, and Chinese white.

[227] **THE OWNERSHIP OF "LA GHIRLANDATA."**—Where is the original of this painting to be seen?—J. S. R. S. (Edinburgh).

*** This picture of Rossetti's, which was painted in 1873 and was exhibited at the Royal Academy in 1883 (No. 298), was originally in the possession of Mr. W. Graham. At his death sale, in 1886, it was bought by Mr. J. Ruston for £1,050. Mr. Graham had paid the artist £840 for it. At the death of the latter collector it again passed through Christie's sale-room in 1898, when it was knocked down for £3,150. It now belongs to Mr. J. Ross, a Scotch-Canadian, of Montreal. Miss Wilding sat for the "Lady of the Wreath," and Miss May Morris for the two angels' heads.


CALENDAR
FEBRUARY
1901.
Friday 1. G. Cruikshank, died, 1878.
Saturday 2. T. Banks, R.A., died, 1805.
Sunday 3. J. B. Guillaume, Hon. R.A., born, 1822.
Monday 4. Birket Foster, R.W.S., born, 1825.
Tuesday 5. T. Creswick, R.A., born, 1811.
Wednesday 6. H. Bone, R.A., born, 1755.
Thursday 7. H. Fuseli, R.A., born, 1741.
Friday 8. G. Dawe, R.A., born, 1781.
Saturday 9. F. Danby, A.R.A., died, 1861.
Sunday 10. W. Hunt, R.W.S., died, 1864.
Monday 11. J. Pettie, R.A., died, 1893.
Tuesday 12. R. Caldecott, died, 1886.
Wednesday 13. R. B. Martineau, died, 1869.
Thursday 14. W. Dyce, R.A., died, 1864.
Friday 15. A. E. Chalon, R.A., born 1817.
Saturday 16. W. Collins, R.A., died, 1847.
Sunday 17. J Martin, died Mar. 16, 1854.
Monday 18. T. Girtin, born, 1773.
Tuesday 19. Maud Naftel, R.W.S., died, Mar. 18, 1890.
Wednesday 20. Sir A. W. Callcott, R.A., born, 1779.
Thursday 21. J. C. Rossi, R.A., died, 1839.
Friday 22. J. Barry, R.A., died, 1806.
Saturday 23. Sir J. Reynolds, P.R.A., died, 1792.
Sunday 24. T. Uwins, R.A., born, 1782.
Monday 25. Sir C. Wren, died, 1723.
Tuesday 26. J. Burr, A.R.W.S., born, 1836.
Wednesday 27. J. Phillip, R.A., died, 1867.
Thursday 28. G. P. Chalmers, R.S.A., died, 1878.
HAROLD NELSON

THE CHRONICLE OF ART.—FEBRUARY.

Mr. Whistler and the Paris Exhibition.

GREAT attention has been drawn to the allegation that certain ineligible pictures have been exhibited at the Paris Exhibition and that to the painters of three of them *Grands Prix* were awarded, and comment upon these statements has been widely made in the press. It is only fair to Mr. WHISTLER, one of the artists in question, to say that two points in the paragraph which appeared in the *Graphic* were due to a misconception, and were so far withdrawn by the writer, Mr. M. H. Spielmann. His statement implied that "The Little White Girl," which was painted in 1864 (the limit date being May 1, 1889), was the *only* picture exhibited by him, and that it was that picture to which the medal was awarded. We are glad to set the matter right in these columns also, although we did not make the statement. On the other hand, the gravamen of the protest as here set forth remains, as printed in this Magazine: that one of Mr. Whistler's three pictures was undoubtedly ineligible; that it ought not by the Regulation to have been sent or exhibited; that other artists would have made a much better show had the Regulation been by them similarly infringed; and that no announcement has been made to the effect that, finding that they had been partly represented by ineligible works, the artists concerned had, in order to silence criticism, offered back the medals awarded in part for such ineligible works. This offer would not have been accepted, but it seems to us that this was the wise and proper course to take Rules are made to be followed, and cannot be broken with impunity, whether by juries, committees, or artists.

Exhibitions.

AN exhibition of the work of Miss GERTRUDE HENSON has been held at the Art Union Galleries. In figure subjects, landscapes, miniatures and decorative designs, Miss Henson proves herself a distinctly clever young artist; and, as the illustration of one of her figure drawings shows,she possesses a pretty fancy and a certain grace of draughtsmanship.

Hull has lately acquired a Municipal Art Gallery for the first time, and during last summer held its inaugural exhibition, consisting of works by local artists. A second exhibition was opened in October. Close on five hundred pictures in oils and water-colours are shown, and a selection of black and white drawings is also included. Amongst the paintings on the walls are Mr. SOLOMON J. SOLOMON'S "Birth of Love," Professor VON HERKOMER'S "Father and Children," Mr. A. T. NOWELL'S "Perseus and Andromeda," Mr. H. H. LA THANGUE'S "After the Gale," HENRY MOORE'S "Westward," JOHN PETTIE'S "A Musician's Reverie," Mr. STANHOPE FORBES'S "Off to the Fishing Ground," Mr. ARTHUR HACKER'S "The Children's Prayer," Mr. B. W. LEADER'S "Sweet Valley among the Welsh Hills," Sir JOHN GILBERT'S "Sir Lancelot du Lake," and specimens of the works of Messrs. FRANK BRANGWYN, BERTRAM PRIESTMAN, R. CATON WOODVILLE, J. R. WEGUELIN, T. C. GOTCH, and others. In addition to private owners and artists, and the corporations of London, Worcester, Aberdeen, Southport, Oldham, Sunderland, Leicester, Dundee, Maidstone, Blackburn, and Glasgow have extended a helping hand to Hull by lending from their permanent collections. Considering that Hull has a population of a quarter of a million people, it has been backward in encouraging art, and it is hoped that the present exhibition may be the starting-point in a course of keener appreciation.

Reviews.

Pottery and Porcelain—a Guide to Collectors. By *Mr. Frederick Litchfield.* London: Truslove, Hanson and Combe. (15s. net.)

THIS is a very comprehensive work, dealing alphabetically with a great number of china factories, important and the reverse. The sub-title is, perhaps, a misnomer. The book is more calculated to be



"TWO LITTLE WOODEN SHOES."
By Gertrude Henson.

useful to those who are about to collect than to those who have already made the plunge. To the latter it will appear a little thin, inasmuch as the important subjects of Chinese and Japanese pottery and porcelain are dismissed in somewhat under twelve and four pages respectively. There seems to be some want of proportion in an arrangement which gives almost as much attention to the porcelain of Lowestoft as it does to that of Japan; especially as eminent authorities having doubted the existence of any Lowestoft porcelain whatever, beyond such primitive affairs as are exemplified, for instance, in the Franks Collection at the British Museum. Those, however, who are as yet unbiased in favour of any particular class of china will find useful information in the opening chapters of the book. Perhaps the most practical hint is that which inculcates the advisableness of obtaining an invoice bearing a proper description of any piece purchased from a dealer. If the object turns out to be

an imitation, the invoice may help towards recovery of the price paid.

When we come to Mr. Litchfield's views of the right way to collect, we confess to finding ourselves out of harmony with him. "Every specimen," he says, "should be purchased systematically, and should be an example of some particular vicissitude in the procedure of the factory or fabrique of which the specimen is the product." Herein, Mr. Litchfield seems to us to confound the functions of the amateur collector and the public museum. Most of the collectors for whom he writes will be collectors for beauty's or for money's sake. The first of these is, to our mind, the only "genuine collector"—though Mr. Litchfield, as will be seen from our quotation, will not agree with us. This collector for beauty's sake will have little to do, we fancy, with "link specimens, precious in the eyes of the genuine collector not for their beauty or for their intrinsic value, but because they assist him to complete his series of specimens showing the progress from the first attempt, through phases of improvement, to the summit of success, and then perhaps one or two later pieces showing retrogression and decadence." This is the very best way of enabling the dealers to get rid of their uninviting rubbish, and of gathering together a chamber of horrors for oneself. Imagine the system carried out in the collection of almost any one class of English pottery or porcelain, and the motley resulting assemblage! The money-grubbing collector will equally avoid the ugly "link-piece," because it will not eventually bring grist to the mill. He will, however, subscribe to Mr. Litchfield's advice not to buy, except very occasionally, pieces which have been cracked or restored. This is perhaps just as well, for he leaves that field clear to those true "amateurs" who collect for art and beauty's sake, and are not to be deterred from enjoying the charm of a beautiful plate or vase, the effect of which, cracked though it be, is unimpaired at six feet distance. The ways and whims of collectors are nevertheless various, and there is not a little to refresh their minds in this well-turned-out volume, which contains many full-page and coloured illustrations (including one of a Rhodian vase which is particularly charming) and a goodly supply of marks.

Nos Humoristes. By *Adolphe Brisson.* Société d'Edition Artistique, Paris. (10s.)

In this finely produced book and album we find the work of Messrs. "Caran d'Ache," Forain, Hermann-Paul, Léandre, Robida, Steinlen, and Willette under review—the subjects of very favourable and charming dissertation by an acute and pleasant critic. Englishmen who would know what the leading graphic satirists are doing in France will doubtless be offended by the sight of three gross caricatures of the Queen by M. Léandre, who has latterly been decorated by the French Government. But if they accept the excuse of the French caricaturists, that they treat their own people in the same way—as, indeed, is here amply proved—and if they consent to look from the personal and political side to the artistic and satirical, they will readily acknowledge the extraordinary insight into character, the ready recognition of essential traits, and the economy of means which render the majority of these drawings models of the kind of art to which they belong. M. Léandre's aim is to show and exaggerate any point of ugliness which he can detect; but M. Willette, who hates this country still more, has a very keen and delightful sense of beauty—extremely delightful, though often too *décolleté* for English (or, as many would say, for decent) eyes. In spite of his outrageously gross libels on this country—the outcome of blind hate and blinder ignorance—displayed in his "V'là les English!" we cannot refrain from admiring the tenderness of his own creations, Pierrot, Pierrette, and Mimi Pinson. There is true feeling here and delicate poetry, although his drawing is to a considerable extent uneducated. By his side M. "Caran d'Ache" powerfully reasserts his claim to be considered a serious and admirable artist and an excellent draughtsman, full of humour, yet not without that insularity and narrowness of sentiment which make all French caricaturists see an enemy in a foreigner, and in every enemy an object of ridicule and malevolence. M. Forain, with his cruel insight into Parisian life, habits, and motives, deals with their seamy side with extreme cynicism, and his cutting wit makes one laugh perhaps, but the laugh which has more in it of pain than of merriment. There is deep tragedy in many of his so-called comic drawings, which no one recognises more completely than himself. His ability in obtaining his effects is perfectly astounding; and yet it leaves a sense of incompleteness which is not the outcome of truly great art. M. Hermann-Paul is not less skilful in his own way—which is somewhat the way of M. Ibels; he has great knowledge of character, and little feeling or none for beauty. Yet this is a book which ought not to be passed over—it truly and honestly represents the art of caricature as practised in France by the most able and the readiest pencils. M. Steinlen, who is really a Swiss, is included, as well as M. Robida—lately treated at length in this Magazine: the former, perhaps, the most attractive of the whole group. M. Brisson does justice to them all, but more than justice when he says of M. Léandre's repulsive libel upon the Queen: "It has not been forgotten, the portrait of Queen Victoria, which is certainly the most faithful, if not the most ideal, which has been made of her most gracious Majesty." We close the book with a sigh, for it would have us believe that, except M. "Caran d'Ache," there is not one here who aims at producing a hearty, pure, and kindly laugh.

Sussex. By *F. G. Brabant, M.A.* Illustrated by *E. H. New.* (Methuen & Co. 1900. 3s.)

A little handbook to the county, alphabetically arranged, and in type, printing and binding altogether admirable in taste and of great charm. The illustrations display Mr. New's talent in its later and more acceptable phase and add great interest to the useful and entertaining text. We look forward to other volumes in the series.

Later Love Letters of a Musician. By *Myrtle Reed.* (G. P. Putnam's Sons. 1900. 7s. 6d.)

This charming book of true sentiment reads less like the love-letters of passion than the warm wooing of a poet who knows that his descriptions will be—or at least ought to be—read publicly later on; and leaves us in doubt whether the author loves Nature or his Lady more. But would a man disclose quite so pure, what Mr. Gilbert calls so "vegetable," a love? The book is a remarkable one, and the manner of its printing, displaying a most pleasing sense of decorative arrangement, does full justice to the text and the publishers.

Twelve Great Actresses. Twelve Great Actors. By *Edward Robins.* Illustrated. (G. P. Putnam's Sons. 1900. 12s. 6d. each.)

Mr. Robins' two volumes remind us somewhat of Galt's "Lives of the Players," but they are much more lively and entertaining. The choice of his heroines and heroes is necessarily somewhat arbitrary, but the selection is on the whole excellent, and the sketches, as the memoirs are modestly called, are delightful. Perhaps Mr. Robins is a little too obviously moral when

touching the levity of certain ladies; we all know it was very wrong, why insist upon it? For the rest we have nothing but praise. These volumes are full of charm, so much so as to suggest the idea, against our better knowledge, that the stage and its inner life in past days were far more romantic than now. The illustrations are many and adequate, although it may be remarked in passing that the descriptions are not always technically correct. The whole "get up" of the books does great credit to the "Knickerbocker Press" which has done such good service to the publishers. It may be said that the only actresses here dealt with not English and American are Rachel and Ristori, and Fechter the only actor.

Frangipani's Ring: An Event in the Life of Henry Thode. Translated by *J. F. C. L.* With marginal designs by *Hans Thoma* and twelve photographic reproductions. (London: John Macqueen.)

POSSESSED by a happy chance in Venice of a ring which was brought to the St. Mark's Library by some peasants who had found it whilst digging, the author was inspired to trace its history by making another chance discovery whilst studying Romanni's "History of Venice." The story is too long even to outline here, but let it be said that by diligent pursuit of clues discovered in ancient records and MSS, he is able to prove, in an apparently conclusive manner, that the ring belonged to Count Christoph Frangipani and was a gift to him from his wife Apollonia. The story is a fascinating one throughout, not only for the romantic careers of the characters with whom it deals, but also for the enthusiasm displayed by the author in his unravelling of the mystery of the ring. Here is no dry-as-dust marshalling of facts in overbearing array, but the unfolding of human documents in a kindly, loving manner; so that although there are incontrovertible references for each chapter and verse, the reader is not interested in them so much as the story of a man and woman who lived and loved, suffered and died, in the stormy times of mediævalism. The illustrations are reproductions of historic pictures or wood-cuts bearing upon the matter under discussion, excellently executed, and printed upon toned paper, while the chapter headings, etc., by Herr Thoma are full of grace and fancy.

Of the last two volumes of the Chiswick Shakespeare (George Bell & Sons), "*The Two Gentlemen of Verona*" shows the high-water mark of Mr. BYAM SHAW'S illustrations; he has certainly done nothing better than "What's here?" and "And seal the bargain with a holy kiss." The "*Julius Cæsar*" also is very well illustrated. These two volumes are, like their predecessors, charmingly presented as to paper, print, and binding.

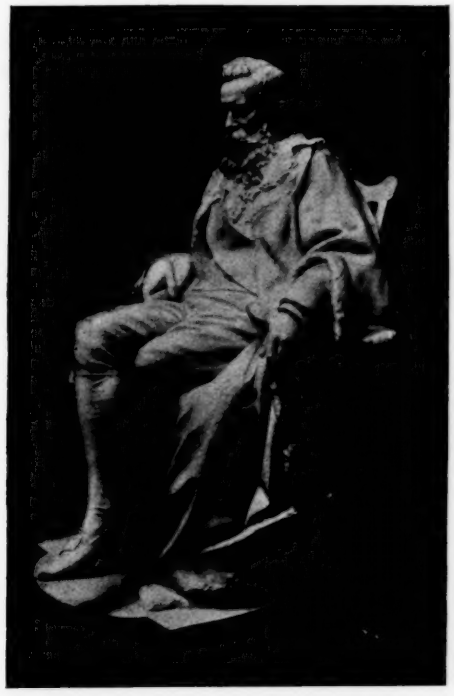
In a notice on p. 143 it was stated that the illustrations to Mr. HENRY JAMES'S book, "*A Little Tour in France*," included etchings by Mr. PENNELL. The publisher (Mr. Heinemann) and artist write to point out that what our reviewer spoke of as etchings are photogravures.

New Engravings.

"IT took twelve years to engrave this plate to make it worthy of the original." So we are told of a very fine engraving on copper of the celebrated Madonna of Burgermeister Meyer by Holbein, a copy of which is in the Dresden Gallery. The engraving, we are informed, was begun by Professor SONNENLEITER, who was unable to complete it, and had to resign it into the hands of a well-known lady engraver, DORIS ROAB. It has been prepared as a premium engraving for a German art union, known as the Society for Reproduction of Art, in Darmstadt; but copies of it are to be obtained by the general public. It is a fine piece of mixed engraving, in which the line predominates.

The "Art Union of London" has again gone to Mr. CLAYTON ADAMS for a picture from which to make its annual premium plate for subscribers. "The Meadow Pool" has been etched by two well known artists, Mr. DAVID LAW and Mr. C. O. MURRAY, R.P.-E. Mr. Law began the plate and carried it so far that he set the method of work for its completion. A serious illness prevented his going on with it, and he had to hand it over to Mr. Murray. It could have been no easy matter for the latter gentleman to take up the plate at the point at which it was left and carry it through without showing evidence of the second hand, for Mr. Law's style is quite peculiar to himself, but the difficult task was ably dealt with, and the result is a most satisfactory plate of a very charming picture of English landscape. "The Meadow Pool," with its distant view of hay fields and hay-makers, will appeal to the home instincts of many Englishmen, and should bring a large increase of subscribers to the Art Union, more especially as the original oil picture itself is to be the first prize in the annual drawing.

Many people desirous of possessing some worthy memento of the Queen's Diamond Jubilee will be glad to know that a reproduction of the picture "God save the Queen," by Mr. JOHN CHARLTON, has just been issued. It represents the moment when Her Majesty, sitting in her carriage in front of St. Paul's, turned herself to look down upon the massed crowds on Ludgate Hill who were



HIS GRACE THE DUKE OF NORFOLK, K.G.

Statue by E. Onslow Ford, R.A., in the City Hall, Sheffield. Photographed by the Sheffield Photographic Company.

singing the National Hymn. The picture is a very fine one, as all who saw it at the Royal Academy will remember. It is published in large size in photogravure

by Messrs. Doig, of New Bond Street. We are informed that her Majesty signed the first proof with her own hand, and authorised the placing of a reproduction of this signature on every copy of the plate. A key accompanies the photogravure to aid in the identification of the personages represented.

A very good photogravure plate has been issued by Mr. Richard Wyman, of Bedford Street, Strand, of a water-colour drawing by Mr. WEGUELIN of "The Offering."

Old Harrow boys will be glad to know that the portrait of Dr. Welldon, the late Headmaster, which was painted by the Hon. JOHN COLLIER, has been published. It takes the form of a photogravure, and is issued by the Printing Arts Company, of Shaftesbury Avenue.

Miscellanea.

Mr. ALFRED GILBERT, R.A., has been appointed professor of sculpture at the Royal Academy, and Mr. THOMPSON, professor of anatomy.

A statue of the Duke of Norfolk has recently been placed in the City Hall, Sheffield. It is the work of Mr. E. ONSLOW FORD, R.A., and is intended to commemorate his Grace's mayoralty of Sheffield.

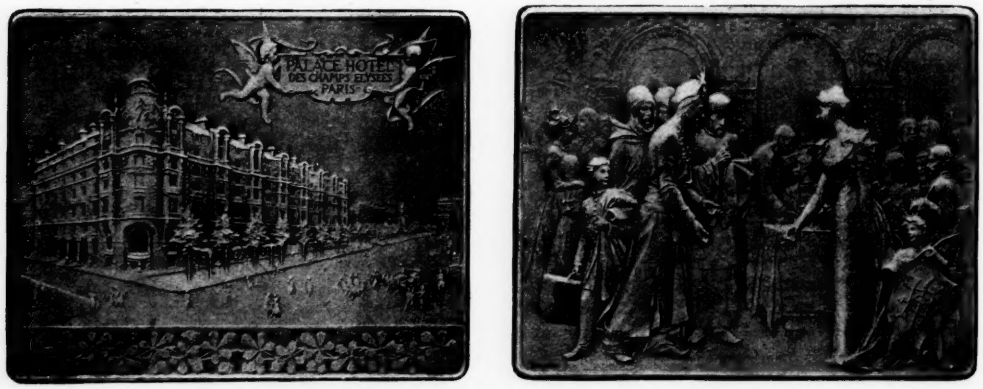
The Board of Education has made the following appointments to the Royal College of Art, in addition to those we announced last month: Mr. EDOUARD LANTÉRI to the professorship of sculpture, and Mr. LETHABY professor of decorative art.

A charming advertising souvenir is issued by the Palace Hotel, Paris. It is a medal designed by Monsieur F. VERNON, which bears on one side a perspective view of the hotel, and on the other a figure symbolical of Paris welcoming the representatives of various nations. We greet this as a noble form of artistic advertisement, worthy of an establishment of world-wide reputation.

Obituary.

MR. FREDERICK RICHARD PICKERSGILL, retired Royal Academician, has died at the age of eighty. Mr. Pickersgill was born in London in 1820, and at an early age entered as a student at the Royal Academy Schools. He possessed even then a considerable amount of artistic skill, and when he was nineteen years of age he exhibited his first picture, an ambitious work entitled "The Brazen Age." In the following year, 1840, he was represented by a large canvas, "The Combat between Hercules and Achelons," and in 1841 by "Amoret's deliverance from the Enchanter," the first of his series of pictures based upon early English poetry. Mr. Pickersgill made a special study of Spenser's works, and found therein much that was congenial to his art. In 1842 he was represented by "Œdipus cursing his son Polynices," and the next year he gained a £100 prize in the Westminster Hall competition for his cartoon of "The Death of King Lear." He was successful, too, in the 1847 competition with his "Burial of Harold." The picture gained a first prize and was purchased by the Government. This work, too, secured his election to the Associateship of the Royal Academy; the full membership was accorded in 1857. He was a constant contributor to the Academy Exhibitions until 1869, after which date his work was only seen on its walls on two occasions—in 1871 and 1875. In 1873 he was chosen a trustee and Keeper of the Academy, a position he retained until his retirement in 1887.

We have to record the death of Professor KARL BECKER, Honorary President of the Berlin Academy, well known as a painter of historical subjects. He died a day or two after celebrating his eightieth birthday. Professor Becker studied first under Kloeber in Berlin, and afterwards went to Munich. From Paris he proceeded to Rome, where he stayed three years; and after that a long visit was paid to Venice. His study of Italian art led him to a decision to adopt the painting of "historical" pictures, among the more noteworthy of which are "Charles I in Titian's Studio," "The Inquisition," and several illustrations of Shakespearian scenes.



THE MEDAL OF THE PALACE HOTEL, CHAMPS ELYSÉES, PARIS.
By F. Vernon.

The death has occurred at Wurtzbourg of Herr WILHELM LEIBL, the well known German painter of Bavarian peasant subjects. He was born at Cologne in 1844, and studied painting under Piloty in Munich. A visit to Paris for further study was cut short by the outbreak of the Franco-German War, and Leibl finally settled in the Bavarian village of Aibling, where he painted the pictures with which his name is associated. He was represented at Paris last year by one of these works entitled "Dans une Petite Ville."

The death has occurred of M. FRANCOIS AUGUSTE FANNIÈRE, the French sculptor, at the age of eighty-two. He first attracted attention to his work in 1841 with a number of medallion portraits. He was a member of the Superior Council of Fine Arts and an officer of the Legion of Honour.



HER LATE MAJESTY QUEEN VICTORIA.

FROM THE BUST BY E. ONSLOW FORD, R.A.

HER LATE MAJESTY QUEEN VICTORIA AND THE FINE ARTS.

By M. H. SPIELMANN.

WELL-NIGH four-and-sixty years have passed since our beloved Queen, now laid to rest, was called to take her place at the head of the State; and at the same time at the head of the Fine Arts, as typified by the patronage of the Royal Academy. In Great Britain art was not then at its highest. Turner, it is true, was producing miracles of light and colour; John Constable was still alive, though at the very brink of the grave; and a few great names were maintaining the honour of the British School. It was a matter of a few leaders and a great body of rank and file of relatively slight capacity. The public was far less concerned than at present in the state of the arts, taste was at a low ebb, and general enthusiasm, or even interest, could hardly be said to exist when the death of King William IV called the little Princess Victoria to the throne.

Happily, art in its widest sense appealed strongly to the new Queen. Painting, sculpture, music, poetry, and the drama all interested her deeply; so that she let slip few opportunities for proving how much she loved them. Pictorial art she appreciated for its dual rôle—for its power of emotional expression, and for its value as an historical record. Portraiture in particular she regarded in this twin capacity; she had, indeed, been used to it as a child; and the Royal Academy exhibition of 1837, which had opened some six weeks before the King's death, contained more than one likeness of the beautiful Princess who was the hope of the nation. From that time forward she sat times out of number to favourite painters, who were either to record her features in simple portraiture or to depict her as the central figure of the State ceremonials, of royal pleasure trips, and the like. She had, indeed, begun sitting to painters or sculptors from her babyhood, and the many presentments of her in all mediums and methods which have appeared in the Royal Academy alone since her accession exceeds the number of seventy.

From the beginning her late Majesty was a patroness of art in the sense of giving commissions or purchasing pictures. No sooner had she come to the throne than she commissioned Wilkie, Leslie, Chalon, and Hayter to produce the well-known pictures in which she figured, and when she married, her patronage of art was at once approved and actively encouraged by the Prince Consort. It was he who formed and guided her taste; it is therefore the more remarkable that in the revival of the Court interest in art, which was mainly due to him, the appreciation evinced by her Majesty was practically confined to British works. Her strong desire was to help British art, and the patriotic spirit which inspired her was demonstrated later on in her active approval of the Great Exhibition of 1851, and of the South Kensington Museum, and of what afterwards became the Science and Art Department. At intervals, no doubt, she would buy a work from a foreign artist—occasion sometimes required it; but for many years she practically reserved herself for the British school.

On commissioned works the Queen expended considerable sums for her private gratification and for the historical information of future generations. The late Mr. W. Corden and Mr. R. T. Pritchett, too, were among the private artists to the Queen, and executed a considerable number of paintings for her; and special landscape series were made by Mr. Andrew MacCallum and others. Besides these, the royal household maintained several artistic offices—the Principal Painter in Ordinary, the Queen's Limner in Scotland, the Marine-Painter in Ordinary, and an Engraver to the Queen, besides a Surveyor of Pictures, who has charge of the royal collections of pictures, ancient and modern. Nor did the Queen shrink from really great undertakings, as when she employed M. de Triqueti to decorate the chapel at Windsor and to design Prince Albert's tomb; and when, with the enthusiastic approval of the whole art world, she entrusted Mr. Alfred Gilbert with the creation and execution of the noble and poetic tomb of the Duke of Clarence in the Memorial Chapel.

Such a commission as this silenced much criticism to the effect that the taste of the Queen remained what it was a half-century ago. Those who declared that she had favoured "early Victorian" art forgot that by doing so Queen Victoria in those early days was thereby necessarily true to herself. How her taste developed with the times may be proved by a single incident—by the fact that she caused a collection to be made at Windsor of the etchings of Mr. Whistler. Etching, indeed, had a peculiar attraction for the Queen, and her practise of it, as will be seen later, became indirectly of the greatest advantage to artists throughout Great Britain.

It is said that when Hans Christian Andersen was introduced to Sir Edwin Landseer he said, ill at ease with the language, "I am so glad to know you—I am so fond of beasts!" This link

of human sympathy, to which he intended gracefully to allude, between art and the representation of animal life was very strongly marked in her late Majesty. Her love for animals, as everyone knows, was deep and tender. Leslie who, as painter-elect of the historic scene, was present at



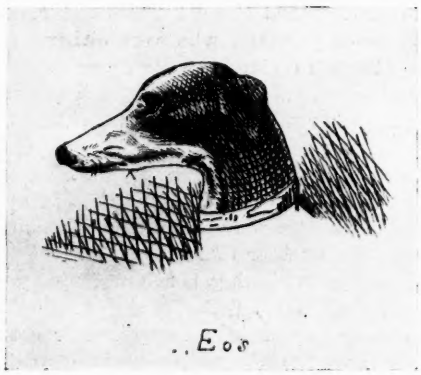
"ISLAY."
From an Etching by her late Majesty the Queen.

the Coronation, declared that when the Queen returned to the Palace and was greeted by the bark of her pet dog, she hastened to put off her robe of State, lay down her crown and orb and sceptre, that she might "go and wash Dash!" Whether the story be true or not, it points to the kindly and sportswomanlike sympathy which has prompted so many commissions to draughtsmen, painters, and sculptors. The Queen would have her favourite Guernsey cow "Buffie" painted with the calves beside her—and it was Mr. T. Sidney Cooper who had to do it. (The Prince Consort in genial terms criticised the dock leaves in the foreground of the picture as being "evidence of bad farming." The Queen asked her husband what he thought of the cow's hind legs being in a small pool of water. "I like it much," said the Prince. "So do I," replied the Queen, "but it's evidence of bad draining." And they all burst out into merry laughter at the Queen's tactful objection to Prince Albert's criticism.) Her Majesty would have portraits of her favourite saddle-horse "Tartar," and three artists, Barraud, S. Pearce, and Morley, had to make them, and all four pictures were exhibited in the Academy of 1839. Now Saunders was employed, now Abraham Cooper, R.A., now others. Or Mrs. Thornycroft, or Mr. J. F. Williamson, in succession to other Court sculptors, would be required to turn attention from modelling little princes and princesses, and devote the chisel to finely bred dogs and the like to which the Queen was specially attached. We know how in her last illness the royal sufferer called for her little Pomeranian dog; showing that her passion for her pets was not diminished at the last. In her earlier years it was such that she did not hesitate to employ the brush of Sir Edwin Landseer to record their grace and beauty. And not infrequently, when the reign was young, these records went to the Royal Academy for exhibition.

Not even George III was a more kindly and sympathetic chief of the Royal Academy than her Majesty, of which she, as Sovereign, became the Mistress and the autocrat. The Academy is essentially a royal private establishment answerable to the Sovereign alone, independent alike of Parliament and of the people. It is the Sovereign who signs the diplomas of the Academicians, who are thereby constituted Esquires; it is the Sovereign who is at all times accessible to the President on the affairs of the Academy.

So when her Majesty succeeded to the throne the Academy had but just entered, as I have said, into its new abode, and thither she repaired as Sovereign Lady, although but two months before, anterior to her accession, she had paid a visit to it and carefully examined the collection. She graciously announced—contrary to what rumour had given out, on account of the girl-Queen's youth—that she would not only continue the royal favour to the Royal Academy, but that she confirmed the President (at that time Sir Martin Archer Shee) in the privilege of access. And then, as if to accentuate the promise of benevolence, she forthwith conferred on Callcott, Newton, and Westmacott the honour of knighthood which had been promised to them.

But when the Prince Consort died, and responsibility and care and work accumulated, the Queen visited the Academy no more; perhaps she had no heart to continue an active public patronage of the arts. Prince Albert's guiding voice was gone; his support and encouragement—



"EOS."
From an Etching by her late Majesty the Queen.

so often the subject of bitter and mistaken criticism—were no longer there. Perhaps the Queen remembered the case of the Pavilion in the grounds of Buckingham Palace some years before,



From an Etching by Her late Majesty Queen Victoria.



From an Etching by Her late Majesty Queen Victoria.

when the Prince, in order to attempt the introduction of the art of fresco into this country, had advised the Queen to commission eight little works in that method for as many lunettes for the summer-house in question. The subjects were all to be from "Comus." Leslie, Landseer, Maclise, Uwins, Stanfield, Ross, Eastlake, and Etty were selected. But there was an unfortunate "incident" in relation to the last named, and Dyce was selected to replace him; the newspapers, however, took Etty's part, and Thackeray in *Punch* was among the more outspoken. Be that as it may, the Queen suspended her visits to the Academy, but never failed to show her continued interest in the University of Art, not infrequently commanding that the more talked-of pictures which aroused her curiosity should be brought to her for inspection, for such was the Queen's prerogative. Similarly, she lent copiously every year from her private and from the Crown collections to the Old Masters exhibitions, as well as to all other worthy exhibitions in the country which might pray for her favour. Only the other day the Portrait Exhibition at Birmingham contained among its principal gems pictures borrowed from the Queen. Thus she did not confine her attention to the Academy alone, but evinced her desire to help in the advancement of other societies by direct encouragement and, furthermore, by conferring upon several of them the style and title of "Royal." The Royal Female School of Art also enjoyed her special interest; and among kindred institutions the Royal School of Art Needlework derived much assistance from the patronage of the Queen. The charitable institutions, too, lose a patron whose practical sympathy was proved by regular contributions; and the Sovereign's ready and cordial patronage of the Artists' War Fund, and her active interest in it, are almost too recent for the reader to be reminded of them.

But the Queen was not satisfied with granting such help to art as came within her power of patronage; she sought to understand and practise it as well. If all that is said of her be true, she was no mean critic of a picture, and there is no reason to doubt the testimony of the consensus of opinion. Mr. Sidney Cooper, for example, declared that she would examine a picture for a quarter of an hour in all its parts, having regard to its various technical merits, and would make most intelligent and pertinent remarks as to the execution of the work. Wilkie bore equal witness to her artistic intelligence, and Redgrave confirmed the statement, adding, "I was pleased to find her asking continually about painters."

In point of fact, the Queen was practising art herself, and she entertained the kindliest feeling for the whole community, and the liveliest respect for the masters of a craft of which she experienced only too keenly the difficulties. She had been well taught from her childhood. Richard Westall, R.A., was among her first instructors, and he "carefully trained the great natural gifts of his pupil, who early showed a talent which, had there been sufficient time for its exercise in after years, would have placed its possessor in the front rank of amateur artists." Other duties, however, prevented such great and successful application as became possible to two of her daughters—the Empress Frederick and the Princess Louise.

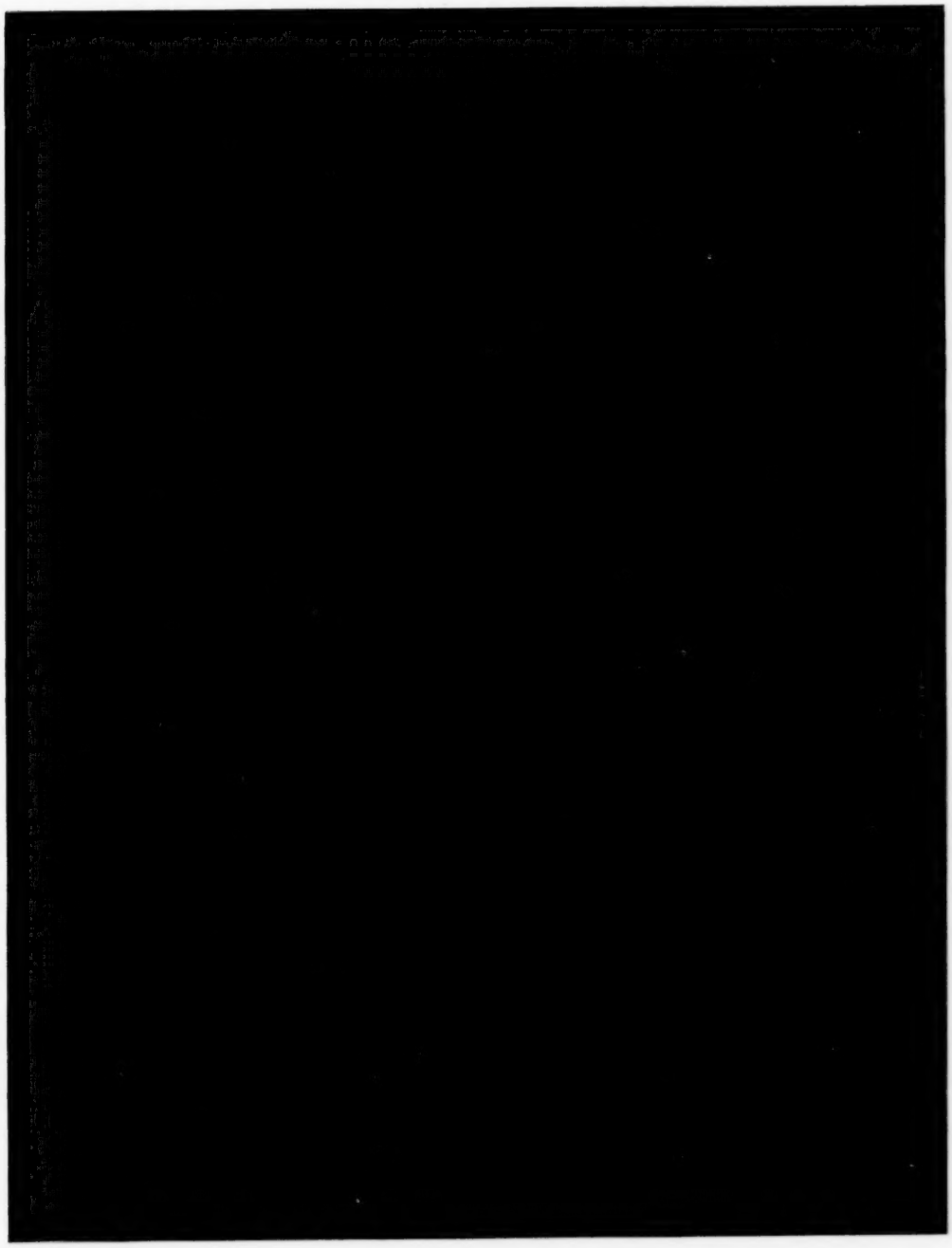
Westall had died in 1836; years later the Queen married, and almost at once was encouraged by Prince Albert to try her hand at etching. Her main instruction came from Landseer, and both she and her Consort used the needle and copper with great delight. In the year 1840 she produced a number of rather elementary plates, including two of little girls and two heads of dogs—"Islay" and "Eos" (the latter of which Landseer painted in the picture now at Windsor Castle). These four particular little plates her Majesty granted special permission for reproduction in this Magazine—one of several special favours graciously accorded to THE MAGAZINE OF ART—and they are reprinted here on the present occasion. Besides these, among others, there were etched portraits of Adelaide Princess of Hohenlohe-Langenburg, then a little child, who became the mother of the present German Empress; another of Prince Alfred, afterwards Duke of Edinburgh; and more elaborate heads of the Prince Consort and of herself in fancy dress.

Now, as it happened, the series of etchings by the Royal Consorts sprang into vast importance, as has been said; forasmuch as, being stolen by the man who printed them, and then pirated by or for a firm called "Strange and Judge," in a publication which they called "A Descriptive Catalogue of the Royal Victoria and Albert Gallery of Etchings," they had the effect of strengthening the Law of Copyright. The Prince forthwith sought an injunction, and obtained it. The defendants appealed, but their application was refused successively by Vice-Chancellor Knight-Bruce and Lord Chancellor Cottenham, up to whom they carried it. "Prince Albert *v.* Strange" therefore became a "case" of leading importance, until which time the law for the protection of artists was in a scandalous condition of hopeless inefficacy. The trial of the action showed that "the Queen and the plaintiff had occasionally, for their amusement, made drawings and etchings, impressions of which (for the most part by means of a private press kept for that purpose) had been placed in some of the private apartments only at Windsor, and a very few copies had also been given to personal friends." A selection of these etchings, which included plates etched by the Queen after the drawings of the Prince Consort and Landseer (the latter after "The Fruit Market") was lent by the royal artists for exhibition in the Universal Exposition of Philadelphia in 1876.

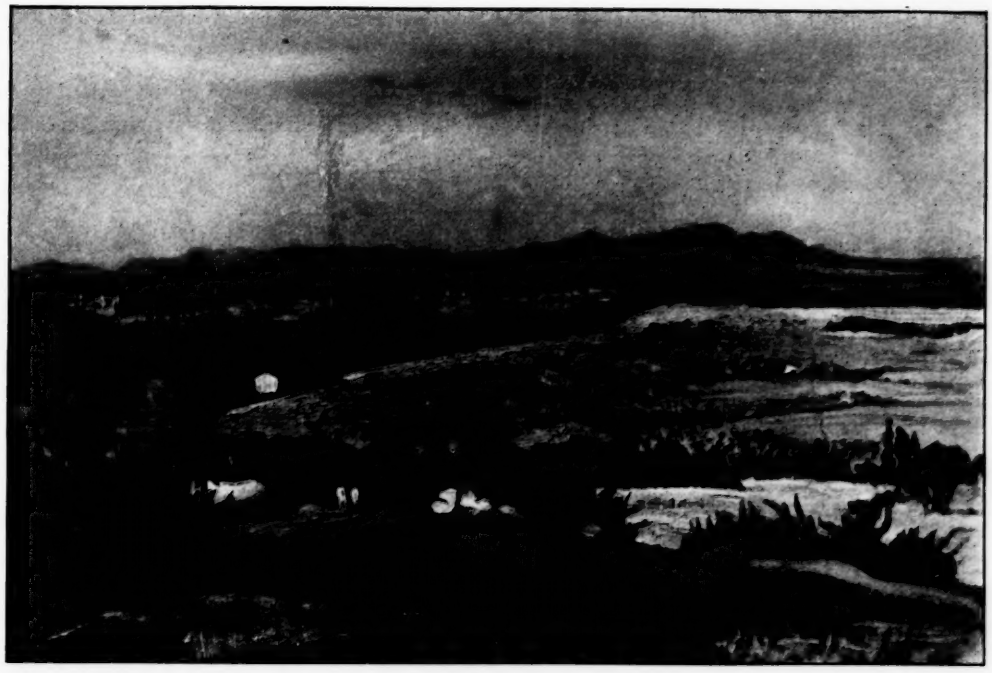
But the Queen was not satisfied with the etching-needle; she delighted in the more rapid use of the lead pencil and the colour-box, especially for the purpose of hurried sketching from nature. The "Journal in the Highlands" and "More Leaves" bear frequent witness to the Queen's enthusiasm, even to the putting of the sketch upon stone for printing in the form of a lithograph.

It will thus be seen that not only as a lover of art and a patron was her Majesty influenced by the refinements of taste that inspire the collector and the amateur; but she also touched points of contact with the community of artists, knowing, like them, the pleasures and pains of effort and exhibition, the sting of piracy, even the smart of the critic's verdict. The last was perhaps the most human touch of all, and it warms the heart towards the mighty Sovereign who, like any professional painter, looked askance of the journalistic judges of artistic achievement. An instance may be given. She had heard, according to Redgrave, that Maclise hesitated to send a certain large work to the Academy for fear of the critics, and that the previous year he had not exhibited at all for the same reason. "How strange," she said, "that he should care for such things; I'm surprised that he should think anything of newspaper criticism"—speaking as though she felt that ill-informed comment was a necessary evil which must be borne, but which she had come to estimate at its real worth. Redgrave hastens to add that the Prince Consort had lately been savagely attacked in a low print.

It may be asked, Could the Queen have effected more for art than she did? This is hardly the place or time to determine. But everyone with knowledge of the subject may marvel how, in a busy life packed full of the toil of routine, punctuated with great incidents of momentous importance, of universal concern, vital to nations and to the peace and happiness of the world, Queen Victoria could find time and heart to give so much thought and love to art, to show such constant, such frequent respect to artists, and to make common cause, so far as her opportunities allowed, with the apostles of poetry and beauty. She had her reward; for during her reign, while the sun of England rose to its meridian, she saw too the rise of artists whose names have shed glory even on her effulgence; she saw the renascence of English Architecture—a waste turned into a flowering garden; and she witnessed the birth of a school of Sculpture such as had not been in Britain before. And future generations will not perhaps forget that in the ranks of the great army of artists who changed what was once a reproach into a triumph, the Monarch herself has claimed a modest place, and by her example, if not quite by her achievement, has added a great vital force to the gracious advance of Art. This the Art of England owes to the reign of Queen Victoria; may we not hope as much, for British artists, if not more, from King Edward's virile sway?



A STUDY. By Sir W. B. RICHMOND, K.C.B., R.A.



MARS' HILL, PHALERON AND CORINTH FROM THE ACROPOLIS.

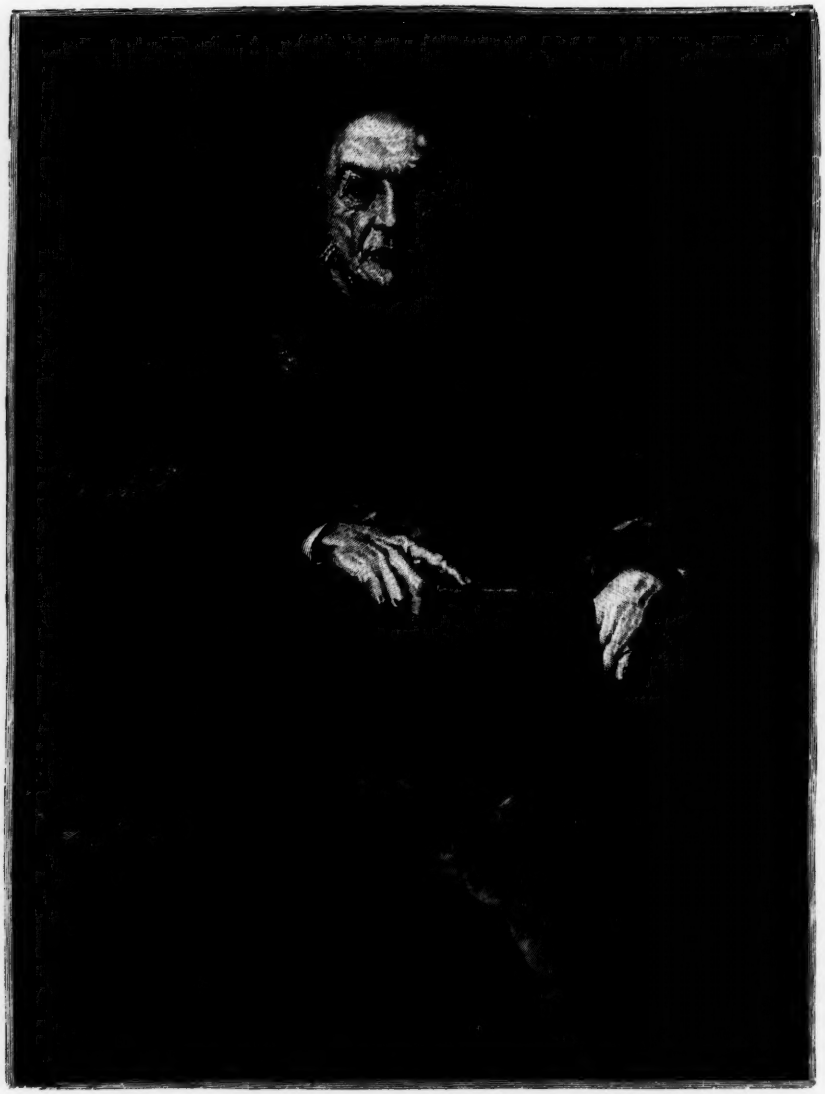
A Landscape Study. By Sir W. B. Richmond, K.C.B., R.A.

SIR WILLIAM B. RICHMOND, K.C.B., R.A.—II.

ALTHOUGH it was probably not so intended, perhaps, the exhibition of the life-work of Sir W. B. Richmond at the New Gallery is a direct reply to those who have opposed the artist in the matter of the St. Paul's Cathedral mosaic decorations. The reply, it must be admitted, is a very full and a very emphatic one. It vividly illustrates the energy, the range, the knowledge, the enthusiasm to which we referred last month, as having had few parallels among British artists. We see the artist here as a portraitist, as a sculptor, as a religious and a historical painter, as a designer of mural decoration and of stained glass, as a pastellist, as a draughtsman of extreme delicacy with the pencil and the silver-point, as a landscapist of a charm so great that many will say—as was said of Leighton—"Herein he excels!" And yet it is difficult to decide.

Seeing these works altogether—it is a great test for very many, even the greatest, to show their life-work in a single gallery and at once—we are able to realise how the harvest is the fruit of the seed that was sown, though many would have us believe that it is the result of the various winds that have blown. The friend of Millais, Leighton, Burne-Jones, William Morris, Mr. Holman Hunt, Mr. G. F. Watts—brought up amongst them from a child—he naturally absorbed the views of each, and naturally painted under their influence for a time. Moreover, he sojourned and sketched in Italy, Spain, Egypt, and Greece like some of them, studied the same masters from the same standpoint, and set down his artistic impressions in the formulæ of the distinguished coterie into which he was born. Beginning with the Pre-Raphaelite Brotherhood, as in the exquisite picture of "The Sons of Sir H. W. Dyke Acland" (1863), and "The Sisters" (the daughters of the late Dean Liddell), he has experimented in certain subjects and portraits with the vision, so to say, of Millais, Burne-Jones, Leighton, and Watts, and seems to recall at one time Calvert (as in the beautiful sketch for "The Valley of the Eurotas"), at another, Albert Moore; but we do not believe that anyone properly conversant with the art of the day would fail to recognise every single canvas as the work of Sir William Richmond or confuse his brushwork, his treatment, or his individuality with those of his friends. This much it was needful to say at a moment when a cry has been set re-echoing amid the columns of the press.

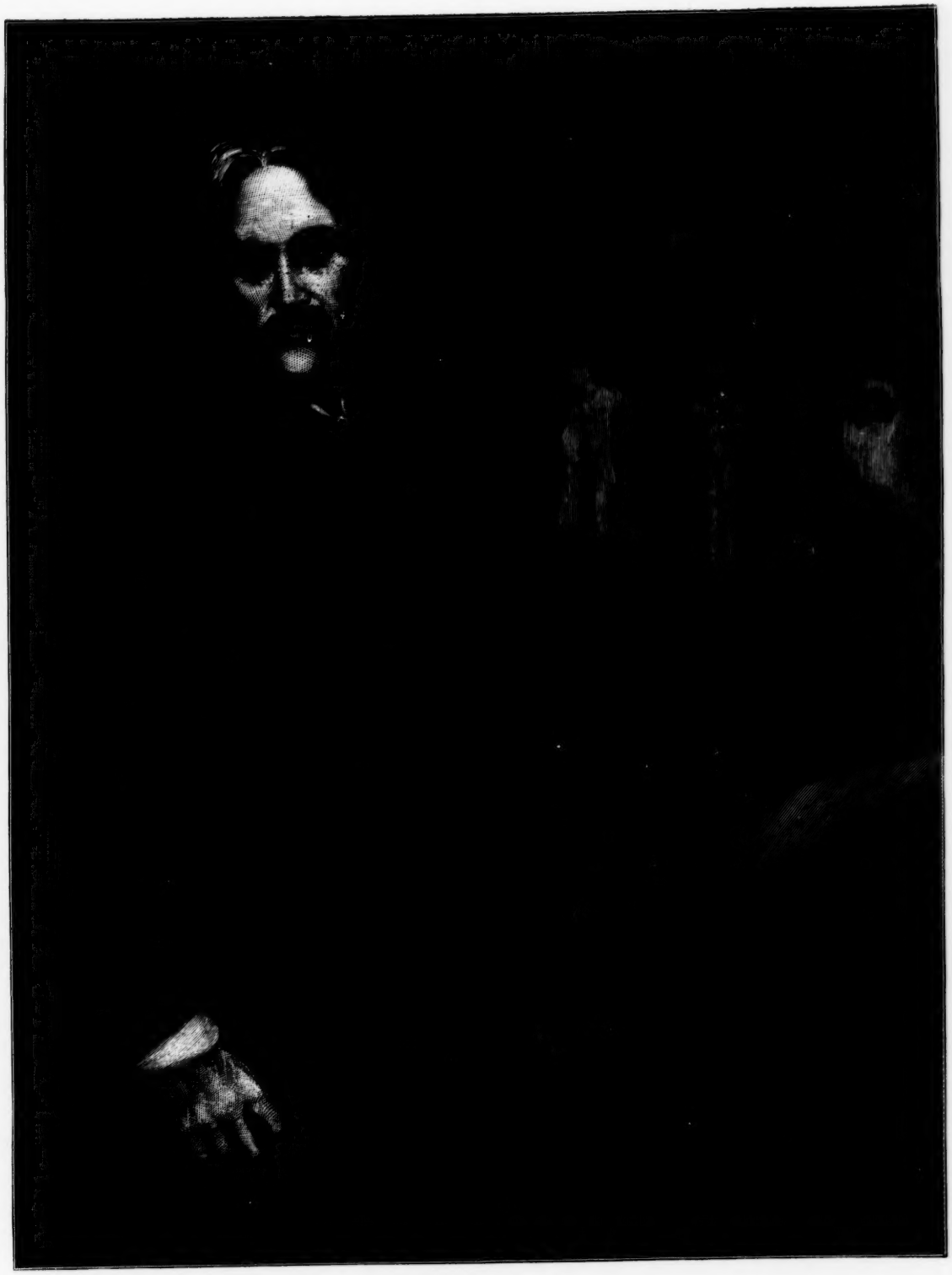
Portraiture is the form of art most highly appreciated in Great Britain—it is more human, more simple than poetical or decorative compositions, and accordingly best understood. For this reason, if for no other, Sir William Richmond is likely to remain most popular through his portraits. Of these there are, broadly speaking, two kinds—the historical and the decorative; the first consisting almost entirely of male portraits, the latter exclusively of portraits of beautiful ladies (for Sir William seems to have a power of making them all beautiful). Of the first-named—the *pages d'histoire*, as the French expressively term a truly characteristic head—we have Mr. Gladstone (greatly re-painted since it was first exhibited), William Morris, Robert Browning, Darwin, Mr. Andrew Lang, Mr. Holman Hunt, Bishop Lightfoot, the Bishop of Salisbury,



THE RT. HON. WILLIAM EWART GLADSTONE (1809-1898).
(SINCE RE-PAINTED. ENGRAVED BY P. NAUMANN.)

and Bismarck, the latter, presumably out of compliment to the well-known taste of the sitter, being executed in the technical manner of von Lenbach.

Sir William, in his feminine portraits, regards a woman mainly as a decorative object, on whom —with rare exceptions—psychology, profundity of character, and even truth (when it is incon-



ANDREW LANG, ESQ.

By Sir W. B. Richmond, K.C.B., R.A. Engraved by M. Klinkicht.

venient) have little to do. These qualities are apt to interfere with decoration, and the painter has aimed at treating women as the most beautiful ornaments of the universe. He will pass his brush lovingly over the little defects of complexion, the little irregularities of feature, a



PROMETHEUS RELEASED BY HERCULES.

natural stiffness of pose, the little drawbacks of expression. He adds a little cosmetic here a curl there, a smile or a poetic suggestion of melancholy is hinted at around the lips, a touch of grace is given to the turn of a wrist, a line of elegance is imparted to the lithesome figure. Fine silks encase the form, decorative hangings, an architectural "feature," or a bit of landscape makes a carefully schemed background; and the result is a "pattern," as the modern art slang goes, which flatters the eye and delights the sitter's friends. Does any modern Englishman more completely understand the dignified daintiness of the modern lady?

We may point to the following among the most successful of these:—"Mrs. Rasch" and "Mrs. Moon," both elegant and finely drawn; "Mrs. Fuller Maitland," with the highly decorative accessories; "Viscountess Hood" (with its clever reminiscence of Reynolds' "Mrs. Siddons," and the happy adaptation of Alfred Stevens' little lions on the chair uprights); "The Countess Grosvenor," with a gracious landscape seen through an aperture in the wall. These contrast with the simplicity of "Miss Helen Gladstone" and the quiet opulence of "Mrs. Douglas Freshfield," which may almost be compared with the "Bianca" of Mr. Watts.

In the larger designs Sir William enters on more serious ground. To classic history and mythological genre on a large scale he has applied himself with rare devotion, and with a knowledge gained by extensive reading and elaborate inquiry. He has not been uniformly successful—no painter ever has been; but he has at his best produced work of a high order. From 1871, when "The Bowlers" first appeared, he has exhibited more than a dozen large works, among which "Electra at the Tomb of Agamemnon" (1877), "The Birth of Venus" (1881), the "Audience at Athens" (1884), "The Death of Ulysses" (1888), "Venus and Anchises" (1889), and "The Bath of Venus" (1891) are perhaps first in rank.

The landscapes, especially the first studies, as we have said, are full of interest; they are seen with a keen and sympathetic eye for their decorative effect and for the delicate qualities of colour which the sunlight sends playing in among them. Yet not only in colour do such little works excel, as the two of the "Villa at Capri" (No. 33 and 199), but also in sentiment, as in the "Sketch for 'The Valley of Eurotas'" (so tenderly suggestive, as we have said, of Calvert's vision), and in form, as in the "Sea at Saltburn" and "Moonlit Sea." In both of these are studies of a breaking water of singular grace and appreciation.

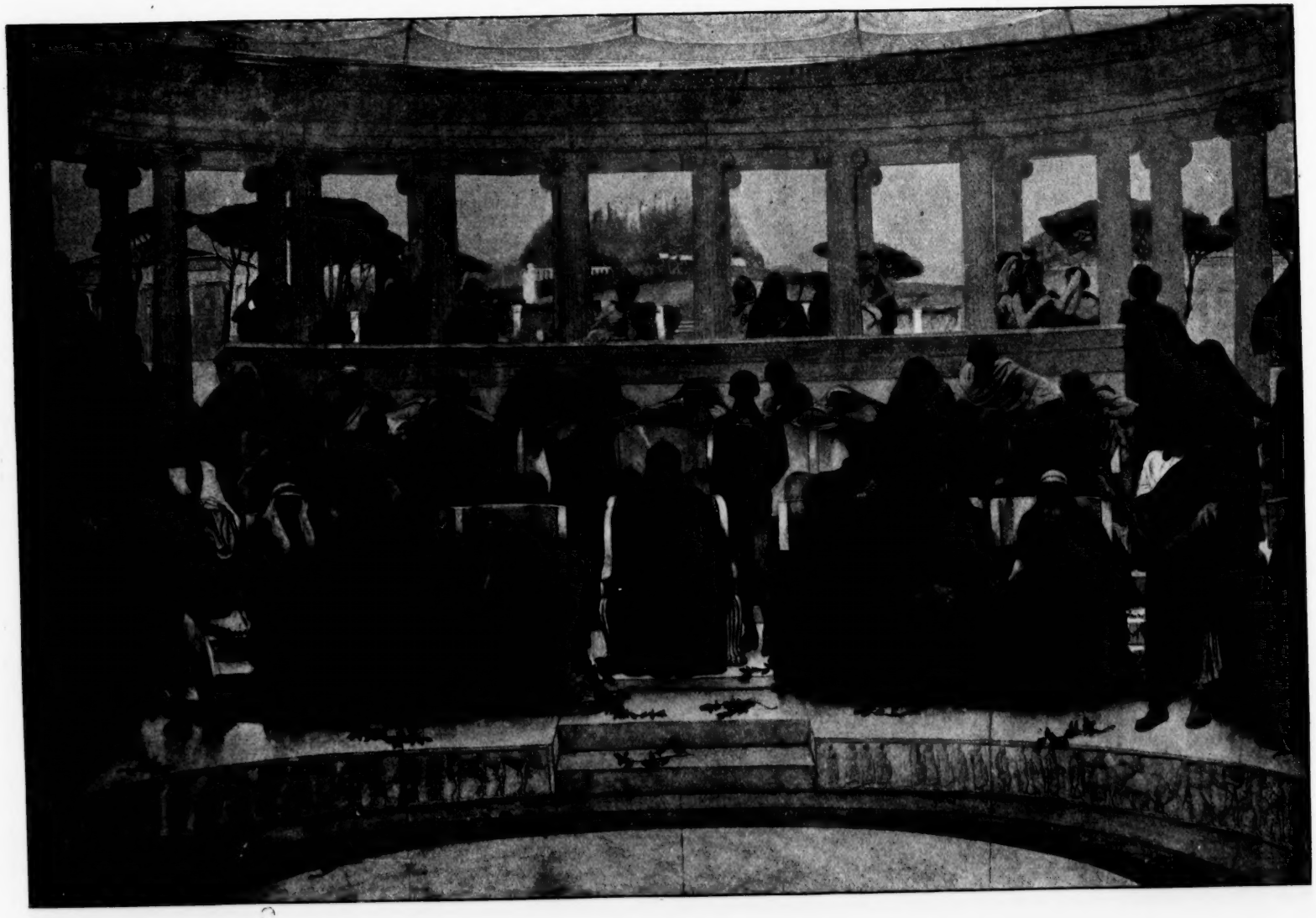
In Sir William, in short, we see a microcosm of the art-practice of his day academically seen and treated, whose simplest "impressions" have nothing of the fortuitous, nothing of the uneducated student. We can see how the spirit of the Italian school, of the sentiment which animated Ary Scheffer in France, and Eastlake in England (we are saying nothing now about execution or relative merit), and which find expression, vastly different in manner, yet not so dissimilar in kind, in Leighton, Watts, and Burne-Jones, found fertile soil in the mind of young Richmond, afterwards yielding in natural course the loved labour of his hand now shown in such volume and in such variety.

To the sculpture we have no space now to refer, otherwise than to draw attention to the fact that this is no "painter's sculpture" of ordinary acceptation, which aims at effect with-



DIONYSUS AND THE MÆNADS.

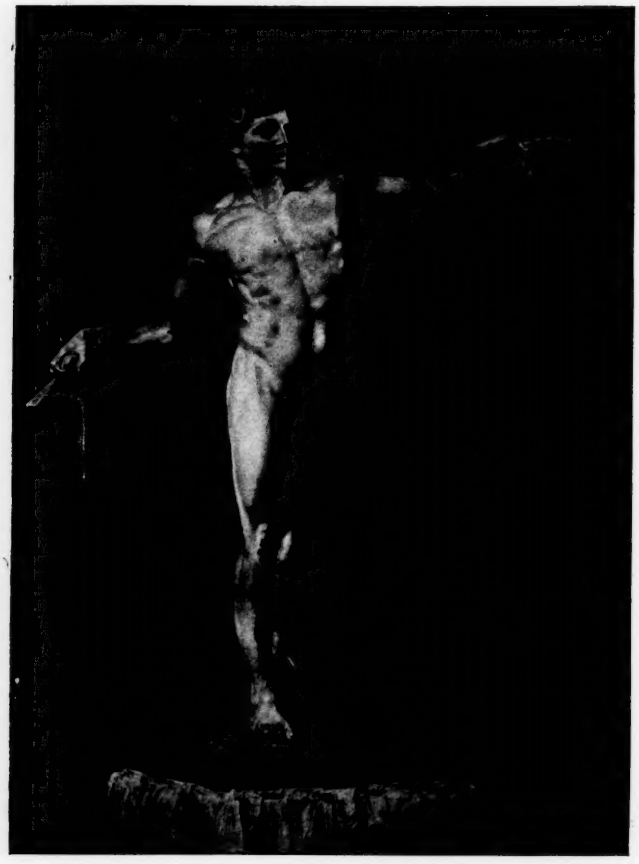
FROM THE SKETCH BY SIR W. B. RICHMOND, K.C.B., R.A.



AN AUDIENCE IN ATHENS DURING THE REPRESENTATION OF THE AGAMEMNON.

By Sir W. B. Richmond, K.C.B., R.A. By Permission of the Trustees of the City Art Gallery, Birmingham.

out that constructional quality which is at the basis of all true feeling for form. That sense is evident in "An Athlete" and in "The Arcadian Shepherd," and the marble bust of "Lady Richmond" displays his tenderness in feeling, and

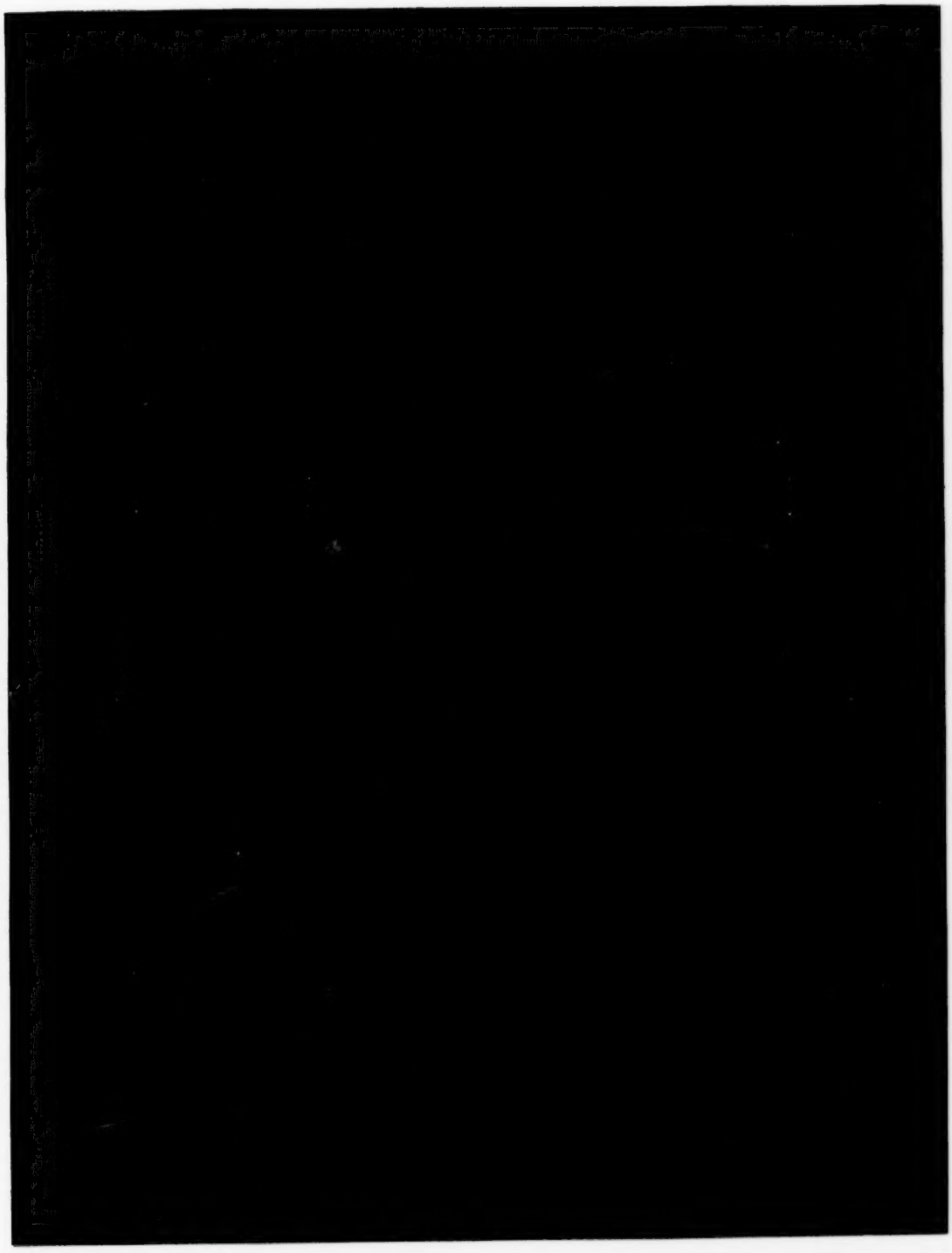


THE ARCADIAN SHEPHERD.
(*Life-Size Statue.*)

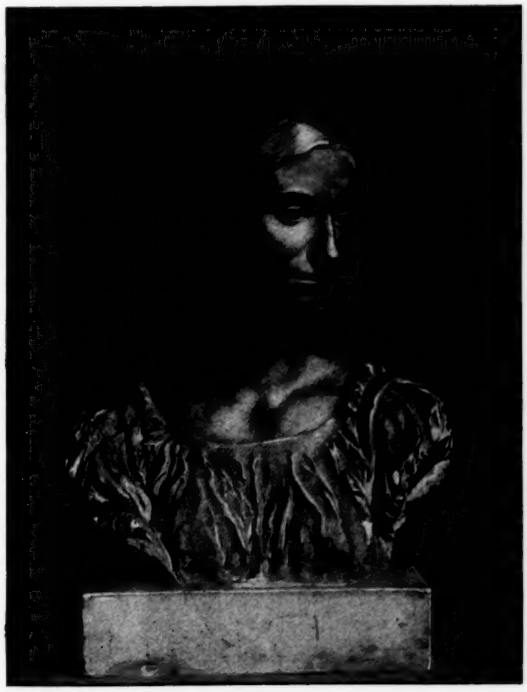
is inspired with a seriousness of treatment that is always certain to challenge the respect and sympathy of the beholder.

The decorations for St. Paul's, to which we have already referred, form a very considerable section of this remarkable exhibition, alike as to space occupied and importance of the object. The origin of this great undertaking is not publicly known, so that no apology is needed for the presentation of the story here. Mr. Bodley, A.R.A., the architect, meeting Sir William (then Mr. Richmond) at the Athenæum Club one night, remarked that they were in a difficulty down at St. Paul's as to the proposed decoration of the Cathedral, and ultimately inquired whether, if the artist were invited to do so, he would undertake the work. The painter readily assented on the condition that the commission, if given, would be absolutely free from all interference by the Cathedral authorities or the architect, once his designs were approved. He started almost immediately for Italy, and on his return the subject was re-opened, and before long the artist sent in his first set of sketches.

They were in due course accepted, and the work began. It should be understood that only enough drawings were provided as would suffice for the first section it was decided to cover, Sir William declaring that no artist should leave plans for others to carry on in the event of his death; for every man, to be sincere and to achieve his best, should be left to do his own work, and not to identify himself with the productions of others. Thereupon the work began, and Sir William threw himself into an enterprise which he doubtless hoped would yield him great honour and carry on his name to



A STUDY. By Sir W. B. RICHMOND, K.C.B., R.A.



LADY RICHMOND (MARBLE).

future generations in connection with the first building of the Empire. For this reason it was probably little sacrifice to him to surrender for a number of years an income of £3,000 or more, and to accept in its place another of £800; for such an opportunity offered to a man of ambition and of love for his art, whereby he might, he hoped, revive in England decoration of the nobler form, is not to be computed in pounds sterling. To him certainly belongs the credit of persuading the authorities to desist from further timid attempts at embellishing the metropolitan cathedral bit by bit, without previous plan or present cohesiveness of effect. He is one of the first educated painters who, educated in the "higher walks" of his craft, have willingly laid aside their brush and palette in order to throw themselves into the most important branch of art—the art and practice of Decoration; and, by their power of words and example, have sought to encourage others to fight a battle for an art which, once so noble, has come, through the indolence of painters, to fall into desuetude and consequent disrepute; and through the indifference of critics, professional and otherwise, to be in a great measure degraded to a trade.

M.



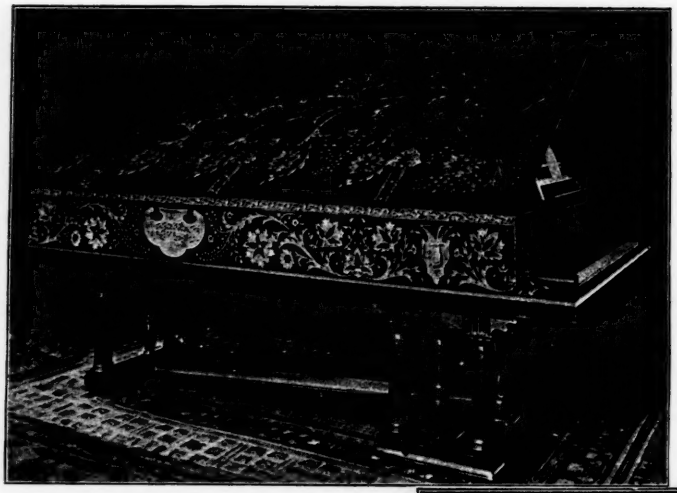
THE SAKKARAH PYRAMIDS FROM DASHUS.

Sir W. B. Richmond, K.C.B., R.A.

THE DECORATION OF THE GRAND PIANO.

By AYMER VALLANCE.

IT is unsafe to dogmatise as to the exact date of the invention of the pianoforte. For it is not an instrument that sprang spontaneously into being at any recorded moment of time. Rather it underwent a gradual process of evolution, and ought to be looked upon as the compound result of a long course of discoveries and improvements, ranging as far back as the sixteenth century. From that time until now, nearly every successive generation has borne its share in developing the resources of the instrument; so that the pianoforte as we have it to-day is something very different from what it was a century, or one may say even half a century, ago. In its present form, then, it is distinctly a modern product.



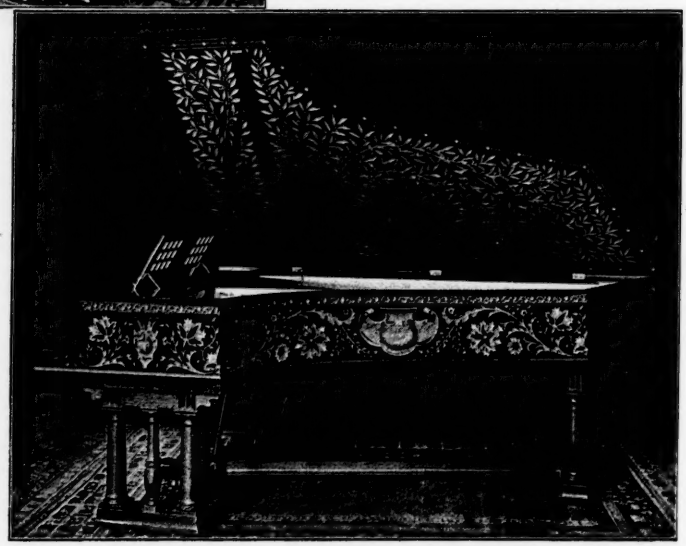


FIG. 1.—DESIGNED BY T. G. JACKSON, A.R.A., FOR MESSRS. BROADWOOD & SONS.

Now this circumstance may be reckoned as its gain or its detriment, either way, according to the particular point of view one takes. It is a detriment in that the pianoforte, having attained to maturity at a time when no contemporary style of organic art existed, by consequence belongs properly to no period of decoration, and is thus a sort of artistic pariah; which very fact again, on the other hand, may be regarded as an advantage, because it leaves the way open without the barrier of stringent precedent, and gives the artist unfettered freedom to deal with the instrument just as the bent of his genius inclines.

The only limitations to be respected are those which the nature of the instrument itself requires. There are certain invariable elements of which the grand piano necessarily consists. And these are, firstly, the box or case to contain the internal mechanism, and, secondly, the legs or stand upon which the case is supported. Further, the piano must be provided with a lid on the top to open and shut, as well as a keyboard at the end, and a rest or stand to hold the music-book. And, lastly, there must be an appliance beneath, within reach of the player's feet, for the pedals which regulate the sound; since the special function of being able to alternate between *piano* and *forte* is that from which the instrument derives its quality and its name. As to the shape of the case, however much one might prefer a circle, an oval, or some other form, for it, the constructive requirements of the instrument inexor-

ably preclude such variations. The different length of the wires, from the longest in the bass to the shortest in the treble, practically determines the outline the case must take, viz. that of an irregular pentagon, of which the longest side may be considered as the base, having the side opposite to it elliptically hollowed—a shape sufficiently picturesque to afford the decorator abundant inspiration. Moreover, although the position of the keyboard in the instrument does not change, it admits of several alternatives in external form. Thus, the front of it may be squared on a level with the lid of the instrument—this being its simplest and most rudimentary shape—or again, though square, it may be set on a lower plane than that of the main body of the piano, as in Fig. 1; it may be fashioned in an oblique, bevelled form, as in Fig. 2; or it may be shelved off in cylindrical or concave shape; while the front end of the carriage-piece, so to speak (to borrow a metaphor from staircase construction), in which it is housed to right and left, may be treated ornamentally, with moulding, carving, or in many other ways. The possibilities of the music-rest, in pierced work or surface ornamentation, are almost infinite, provided that it be made to fold or to slide backwards and forwards to adjust it to the convenience of the performer.

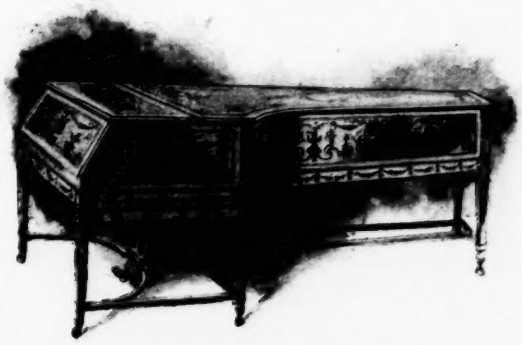


FIG. 2.—PIANO WITH OBLIQUE FRONT.
BY MESSRS. J. BRINSMEAD & SONS.

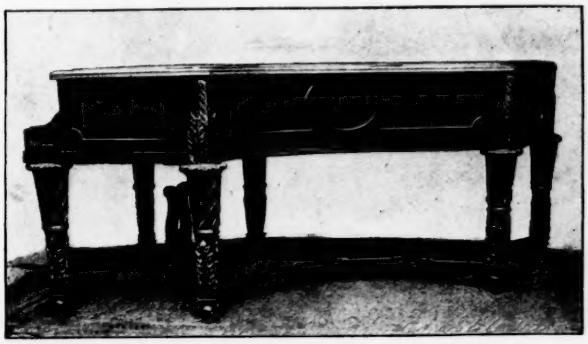


FIG. 3.—LOUIS XVI PIANO IN MAHOGANY AND COPPER.
BY HÉBER LIPPMANN, PARIS.

As to the legs, their form and arrangement are a more difficult problem. For when they are placed, as is most usual, approximately at the angles of the case, a part, and that of considerable length, is left in the middle without apparent support. The impression of insecurity thereby produced, particularly in some of the larger and heavier instruments of the present day, is far from pleasing. The question is how to counteract this disagreeable defect. In the bygone days of the harpsichord, the pianoforte's precursor (though the action of the two is different), when the conception of the instrument was, for all intents and purposes, that of a box placed upon a table—even then, though the instrument was a comparatively light affair, the intuitive good taste of the period favoured a form of trestle stand with framed legs. The primitive shape of the harpsichord, with its severe and restful simplicity of straight lines, may not, indeed, adapt itself readily to our purposes; for to increase the bulk of the legs until they become stout enough to sustain the enormous weight of the grand piano of nowadays entails altering the proportions of the original type to the extent of destroying that light and airy grace which distinguished the early instrument. The feature, however, from the latter that may surely be borrowed and adapted with advantage is the framing of the

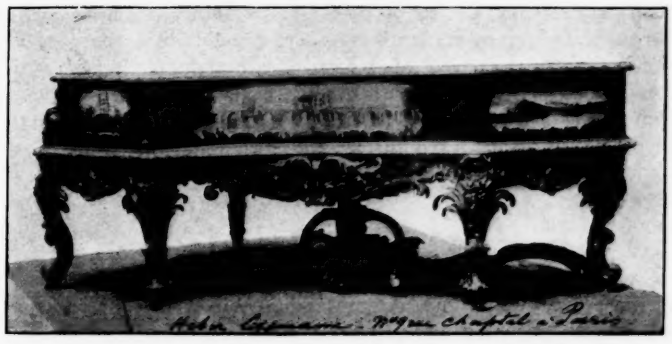


FIG. 4.—LOUIS XV PIANO. BY HÉBER LIPPMANN, PARIS.
SHOWING HIS DEVICE FOR GIVING A LOOK OF REGULARITY AND STRENGTH TO THE SHAPE OF THE GRAND PIANO.

legs, connecting them, that is, by horizontal bars or trusses, or some equivalent kind of substantial junction, fixed at no great distance from the ground. This is the surest way to avoid the unpleasant sense of weakness to which I have alluded. Not content only with framing, one artist, Mr. T. G. Jackson, R.A., has provided for the grand piano designed by him (Fig. 1) additional support in the shape of a pair of elegant ornamented struts.

While considering the legs of the pianoforte, one must not omit the subject of the pedals and the mode of their connection with the interior of the instrument. Why the rods should feign to be strings, and should be stayed on either side with pieces of wood conspiring to imitate the shape of a lyre, is hard to say. One thing only is certain: that, common though the custom be, it is of the number of those that are not at all honoured in the observance. Should common-sense fail to make manifest how absurd and how inappropriate it would be in actual fact to stand a lyre on the ground in such a position as to expose it to damage through being, even inadvertently, kicked by the foot, the practice of which I complain is condemned on other grounds. It is no exception to the fundamental canon of art, which forbids an object which is the product of human handiwork to be chosen to furnish its own maker, man, the basis or motif of ornamental form. No; if need be, let the pianoforte pedals and their appurtenances be fashioned as elaborately as is consistent with practical utility; but under no circumstances whatever let them masquerade in guise which is the rightful property of some totally different instrument. There is no reproach in their being pedals, that they must needs shamefacedly pose as something else than what they really are.

But to continue: whereas the dimensions of the modern grand piano have quite outgrown those of the olden times, when the musical instrument was but a movable box laid on a table, is it not in reason to urge that between the legs and the case some connection more permanent and more organic than formerly is now required to suit the newer condition of things? It would seem to be so. Nor, indeed, has the want failed to make itself felt in the minds of thoughtful designers; and it is worth observing the various ways in which some of them have endeavoured to meet it. Thus, M. Héber Lippmann, of Paris, a master among a people *par excellence* masters of style, in a grand piano carried out after the fashion of Louis XVI in mahogany and brass (Fig. 3) has sought to create a continuity between legs and case by means of a remarkable device. The legs of the piano resemble quivers, out of the top of which feathered arrows extending upwards, in relief, press against the sides of the case. Now, though, for obvious reasons, I do not pretend to imply that this is a plan which I could wish to see followed literally, yet it does seem to me to be of no slight interest as an experiment. One is always glad to note when an artist finds himsalf face to face with a problem, if he does not shirk the undertaking, how he works it out boldly in his own individual way, even if one may not be able to agree with the particular conclusion at which he arrives. A further departure from received standards may be seen in the example under consideration: viz. that whereas the keyboard end of the grand piano is ordinarily treated as the front and culmination of the instrument, M. Lippman takes



FIG. 5.—LOUIS XIV PIANO. CASE CARVED AND GILT ON RED GROUND. BY HÉBER LIPPMANN, PARIS.

his centre in the concave side and makes the ornament converge to that point accordingly. Another instrument by the same designer presents a gorgeous appearance in gilt upon a red ground (Fig. 5); while a third, in the rococo style of Louis XV (Fig. 4), in spite of the horizontal band dividing the upper from the lower part, has, nevertheless, so much material immediately below the line that the legs have a definite unity not only with one another but with the whole body of the piano. Judged from examples by other designers (*e.g.* Fig. 7), it seems that the Louis XV style of furniture, with its bulging console legs, lends itself most easily to the effect I advocate of making stand and case one integral, conglomerate whole. In the instance above (Fig. 5), since the instrument was specially required to be one that could be seen from every point of view in the room for which it was designed, the landscape panels form a consecutive series all round the sides of the case. A curious contrast is presented by work of this class produced in England (Figs. 6 and 8). Granted the same style be professedly adopted, and that too for the same purpose, by designers in either land, both at home and across the Channel, the severer taste of our countrymen infallibly tempers the exuberance of ornamentation which is apt to run riot in French examples. The difference would be still more marked if one were to take a genuine piece of Adams work and compare it with a contemporary Frenchman's rendering of the same article.

As might be expected, the most satisfactory results are obtained where an artist expressly designs a pianoforte to suit the scheme of decoration of some particular room. Nevertheless, in some cases the process has led to strange archæological incongruities. If one will model one's environment after the style of ancient Egypt or classic Greece, ought not one to abide by the consequences and sacrifice those pronouncedly nineteenth century luxuries which were unknown to the older civilisations? But should one refuse, then, to be consistently inconsistent, one would doubtless demand a concert piano embellished with reproductions of characteristic details like the lotus, the scarab, the sphinx, and effigies of the Pharaohs; or a piano, again, whose legs are stunted columns, while the case becomes an overwhelmingly disproportionate entablature. *De gustibus non est disputandum*: yet in a room which is meant to be a close adaptation of the fashion of the decadent Roman Empire it would not naturally occur to one to introduce a grand piano, to be in keeping with the surroundings. However, Sir Lawrence Alma Tadema accomplished the feat, and the result, which numbers of persons admire, is already historic. This piano is certainly unique and a most costly specimen of workmanship, with its ivory carvings and elaborate inlay ornament. The supports beneath the keyboard are shaped like columns, their capitals surmounted with the architrave block, or "dosseret," of Constantinople, Ravenna, and Thessalonica; while the patterns on the side-panels of the case, with doves, etc., and coronals, appear to be a reminiscence of the early Christian sarcophagus, or may be a still remoter device from the catacombs of Rome. But most tragic of all, since it is undisputably true that "the worst is the corruption of the best," are those futile attempts which have sometimes been made to convert the grand piano into a piece of "correct Gothic" furniture. Later styles, approaching as they do

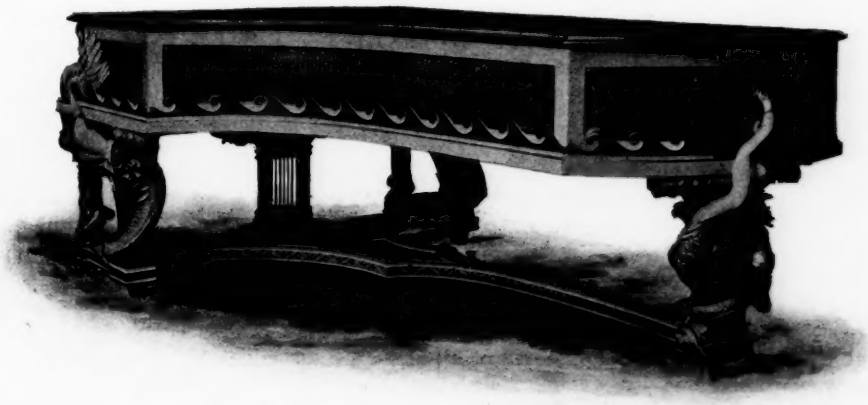


FIG. 6.—PIANO DECORATED WITH SCULPTURE, AND WITH THE GREEK RHYTHMIC WAVE. BY BECHSTEIN.

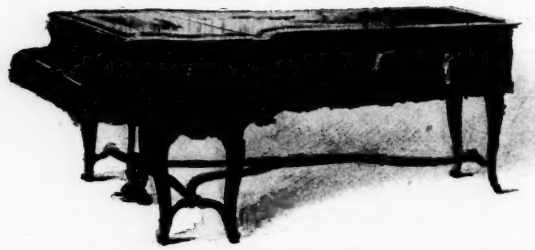


FIG. 7.—PIANO IN VERNIS MARTIN. BY MESSRS BROADWOOD & SONS

nearer to our own times, have at any rate the merit of being more plausible for pianoforte decoration.

The instrument, for example, designed by Mr. Jackson to recall, in a modified way, the work of the early period of the Italian Renaissance (Fig. 1) provides about as suitable a kind of ornament for the purpose as one could desire. The top is covered with a delicate and flowing floral arabesque, ingeniously contrived so that the folding of the lid does not break into the leading lines of the pattern; similar ornament, combined with cartouches, surrounding the sides. Another instance of successful decoration of a grand piano case is that which was carried out by Messrs. Morris & Co., for Mr. A. A. Ionides, for his house at Holland Park. Constructed of green-stained wood, the greater part of the surface is encrusted with gold and silver gesso of conventional floral design, in somewhat free treatment of the Persian manner, the richness of which is enhanced by contrast with the severely simple outlines of the instrument itself. Yet another grand piano, now become famous, is that which Burne-Jones, in 1879 and 1880, adorned with painting for the wealthy art patron the late William Graham, of Glasgow. The lid of this instrument is painted within and without with allegorical subjects (Figs. 11 and 12). On the underside Mother Earth sits, nude, upon a mound, and all about her multitudes of babes at play clamber among intertwining vine tendrils and thorny rose stems with which the surrounding space is filled. Upon the outside of the lid, in a winged disc, a half-length figure of Music appears, as in a vision, to Poetry, reclining full-length below. At the opposite corner is a curling scroll, inscribed with verse: the rest of the surface is covered with sprays of willow or olive. The sides of the case display, in a series of circular medallions, the touching legend of Orpheus and the quest of his dead love. Thereon is shown how he followed Eurydice through the Cerberus-guarded gates to the very throne of Hades; how he won and brought her back to the upper earth again, only to experience more bitter anguish when she was snatched away once more; how, for her sake, he scorned the love of all others, and finally died disconsolate, for loss of her. From beginning to end the passionate story is depicted with that melancholy poetic grace in respect of which Burne-Jones is unrivalled among painters. And yet it must be confessed that from the point of view of applied art the work is disappointing. Very decorative *for painting*, it is true, yet it fails to attain to the dignity of pure ornamental design. Exquisitely lovely, it is still only superficial picture-making, for the artist, ambitious though he is, barely attempts to go to the root of the matter, to deal with the piano itself as an organic structure of which all the details from top to bottom should bear the relationship to one another of the integral parts of an architectural, monumental whole. On the contrary, the decoration is that of a man who, refusing to accept the limitations which his task imposes, errs in flagrant neglect of certain practical requirements. Thus he makes no allowance for the fact that the lid must be able to double back upon itself. The joint is there because the painter could not help it, but he has not chosen to arrange his design

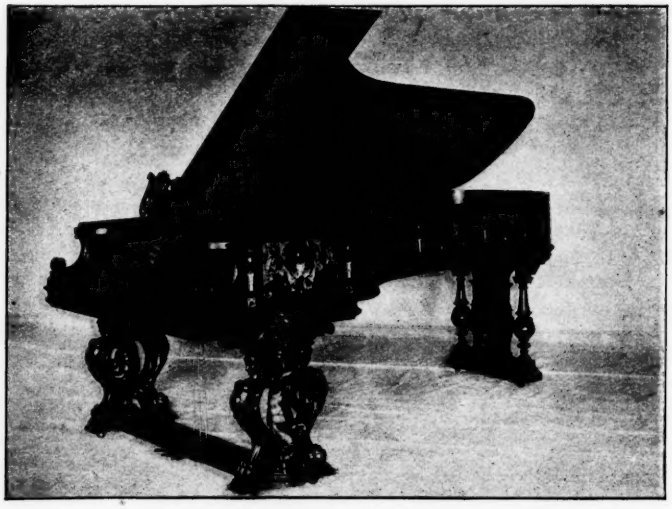


FIG. 8.—PIANO BY STEINWAY

accordingly. And so the fold cuts asunder the legs as well as the hand of one figure and the arm of the other. But, worst of all, the subject is so placed as to stand head down-



FIG 9.—PIANO PRESENTED TO THE DUKE OF CORNWALL AND YORK. BY MESSRS. JOHN BRINSMEAD & SONS.

ward whenever the lid of the piano is propped open on its hinges. If the nature of the case is such that, viewed from one aspect or other, figure-subjects must necessarily appear upside down, does it not offer proof that the lid of a grand piano is not at all the proper place for them? The Graham piano is an in-

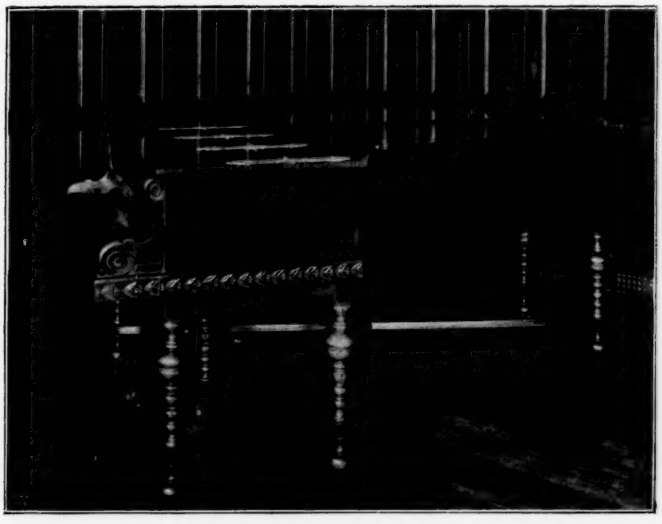
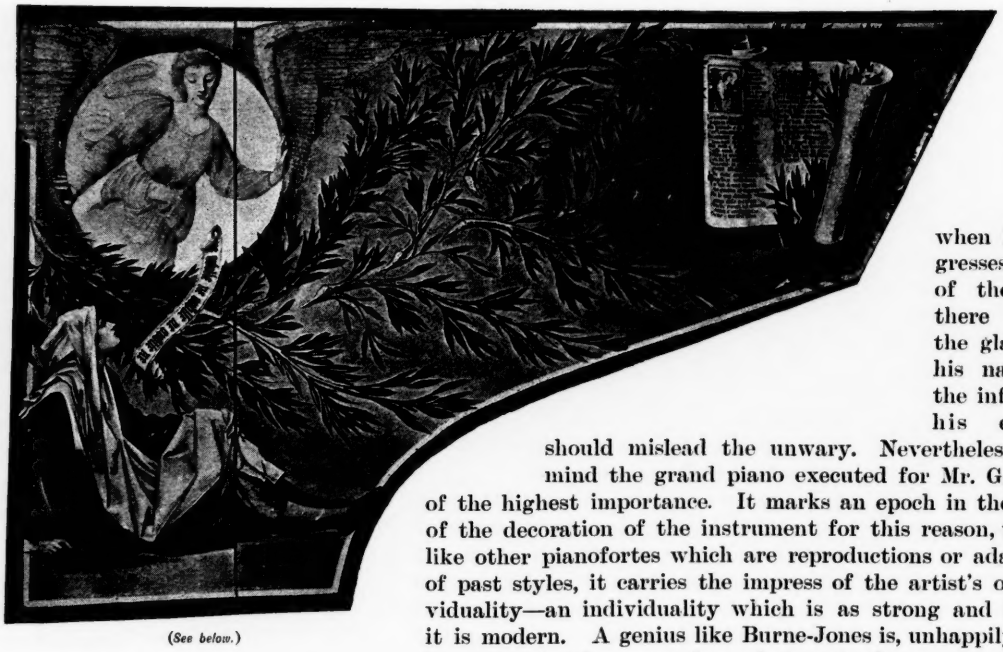


FIG. 10.—PIANO IN POLISHED OAK. DESIGNED BY MR. GEORGE HENSCHEL AND EXECUTED BY MESSRS. BROADWOOD & SONS.

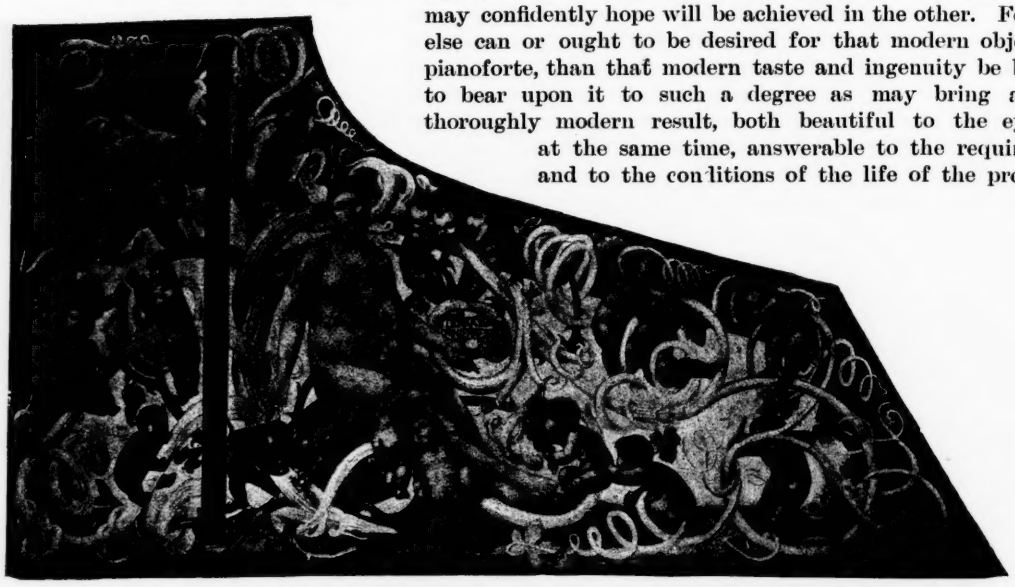
From a Photograph by Bedford Lemère & Co.

stance where the extreme beauty of the several portions, one by one apart, has, in effect, obscured the broader issues and prevented the



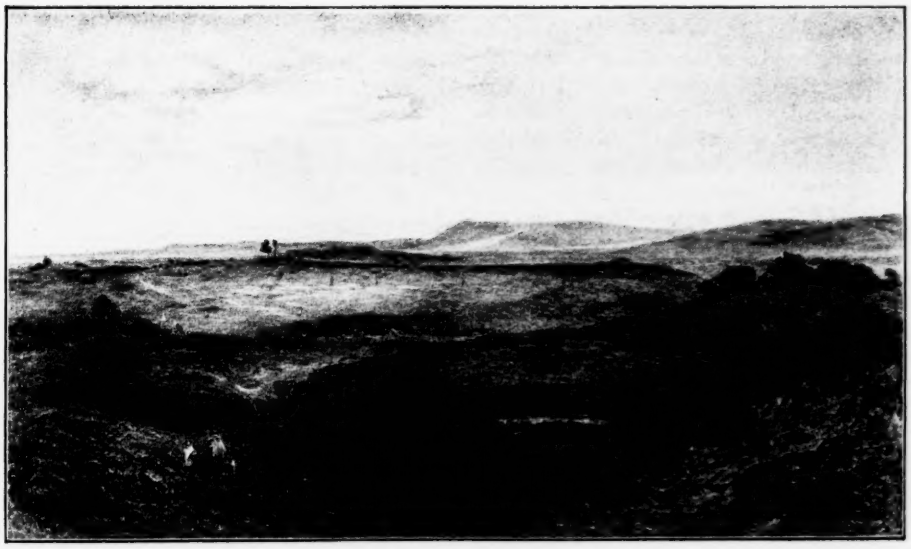
(See below.)

work from being judged altogether on its merits. The objections that have been pointed out might have had less significance, the defects have been condoned, in the production of any inferior artist. If this criticism be thought unduly harsh, I submit that on the principle of *noblesse oblige* the great man may claim the less indulgence when he transgresses, because of the danger there is that the glamour of his name and the influence of his example should mislead the unwary. Nevertheless, to my mind the grand piano executed for Mr. Graham is of the highest importance. It marks an epoch in the history of the decoration of the instrument for this reason, that, unlike other pianofortes which are reproductions or adaptations of past styles, it carries the impress of the artist's own individuality—an individuality which is as strong and frank as it is modern. A genius like Burne-Jones is, unhappily, not to be encountered every day; but yet there are spheres in which a newer art than his has shown itself to be alive and efficient in grappling with modern wants in a modern way. And, without impeaching the value of tradition, we must admit that, in some instances, the very absence of precedent to refer to has stimulated the craftsman to more strenuous effort to supply the deficiency. Electric light installation is a case in point. A new born occasion has already directed the application of modern design to this branch of industry, with what admirable success is well known. That which has been achieved in the one case we may confidently hope will be achieved in the other. For what else can or ought to be desired for that modern object, the pianoforte, than that modern taste and ingenuity be brought to bear upon it to such a degree as may bring about a thoroughly modern result, both beautiful to the eye and, at the same time, answerable to the requirements and to the conditions of the life of the present.



FIGS. 11 AND 12.—THE LID OF THE GRAHAM PIANO. DESIGNED BY SIR EDWARD BURNE-JONES. (See p. 208.)

By Courtesy of Messrs. George Bell & Sons.



FITTLEWORTH COMMON.

By H. G. Hine. The Property of John Warren, Esq.

ENGLISH ART AT BURLINGTON HOUSE.

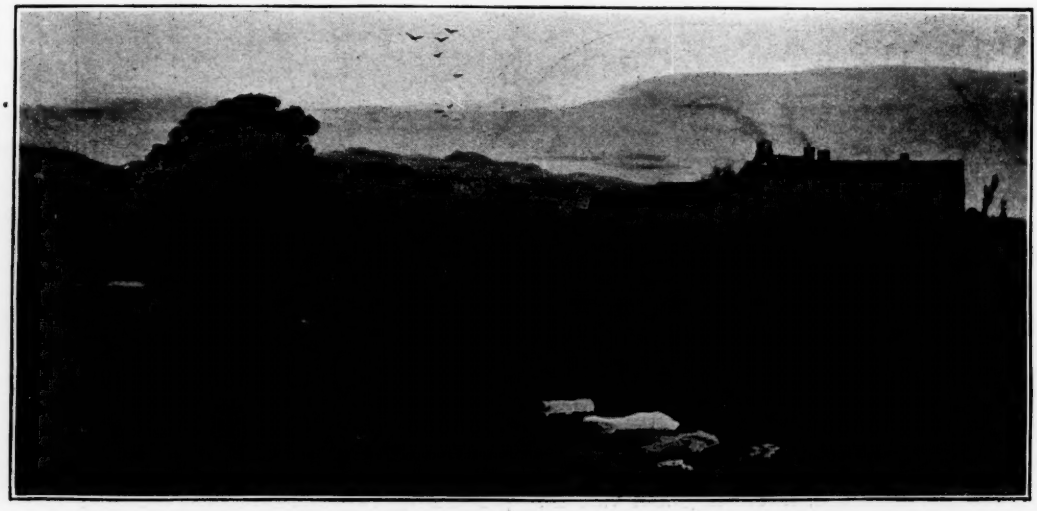
By FREDERICK WEDMORE.

THE Winter Exhibition at the Royal Academy, though, of course, interesting and various, is too unsystematic to tempt the visitor to generalise much as to the characteristics of English painting. The thing that the Exhibition shows most unmistakably is a thing that has never been denied—that is, the range and versatility of English pictorial design. So great is the range that there is a positive incongruity in exhibiting together many of the pictures which we see. Even if the hanging of the galleries had been better than we find it, there must have been many a juxtaposition destructive to this and that picture. As it is, to take an instance from the great gallery, the "Evening Hymn" of George Mason is dulled and obscured by the neighbourhood of Rossetti's flame and fire. A "Vision of Fiammetta," although a latish Rossetti, in my opinion, shows that artist at his best; in it is disclosed, nay plainly discovered, the Venetian influence, opulent and healthy. Rossetti, perhaps, was not an instinctive colourist—rather was he one of the rare instances of the man who is a colourist through experience and training. Impossible to his earlier years would have been the large, fearless treatment of scarlet and white and old rose colour which this picture displays.

Mason, his contemporary, with whom Rossetti had nothing in common, may or may not be a more enduring influence and a more welcome personality in English art. We find him at least more original, which goes far towards deciding the question—and, original as he was, the temper of his work accords perfectly with much that is best in English feeling. It is natural, of course, that popularity should not have come to him until he was no longer able to enjoy it; but now, thanks to the criticism of a quarter of a century ago, and to a gradual awakening of the public mind on the matter, George Mason has his due. The Exhibition at the Academy—an Academy which in his later life he was permitted to adorn—shows his work well. It is work at once simple, natural, harmonious, and august—and nobody is called upon to award the palm either to the "Evening Hymn" or to the "Harvest Moon" among his more considerable pictures, or even to prefer either of these to such less professedly important examples of his painting as "A Pastoral Symphony," "Blackberry Gatherers," or the Derbyshire landscape of Mr. Humphrey Roberts. Nobody is compelled, I say, to make the choice, but I make it myself for the "Harvest Moon." Deprived of that work, the final example of his art as well as the greatest, the edifice would have lacked its crown.

Time, I think, has not been as kind to Cecil Lawson as it has been to George Mason. The unconventionality of Lawson's landscape

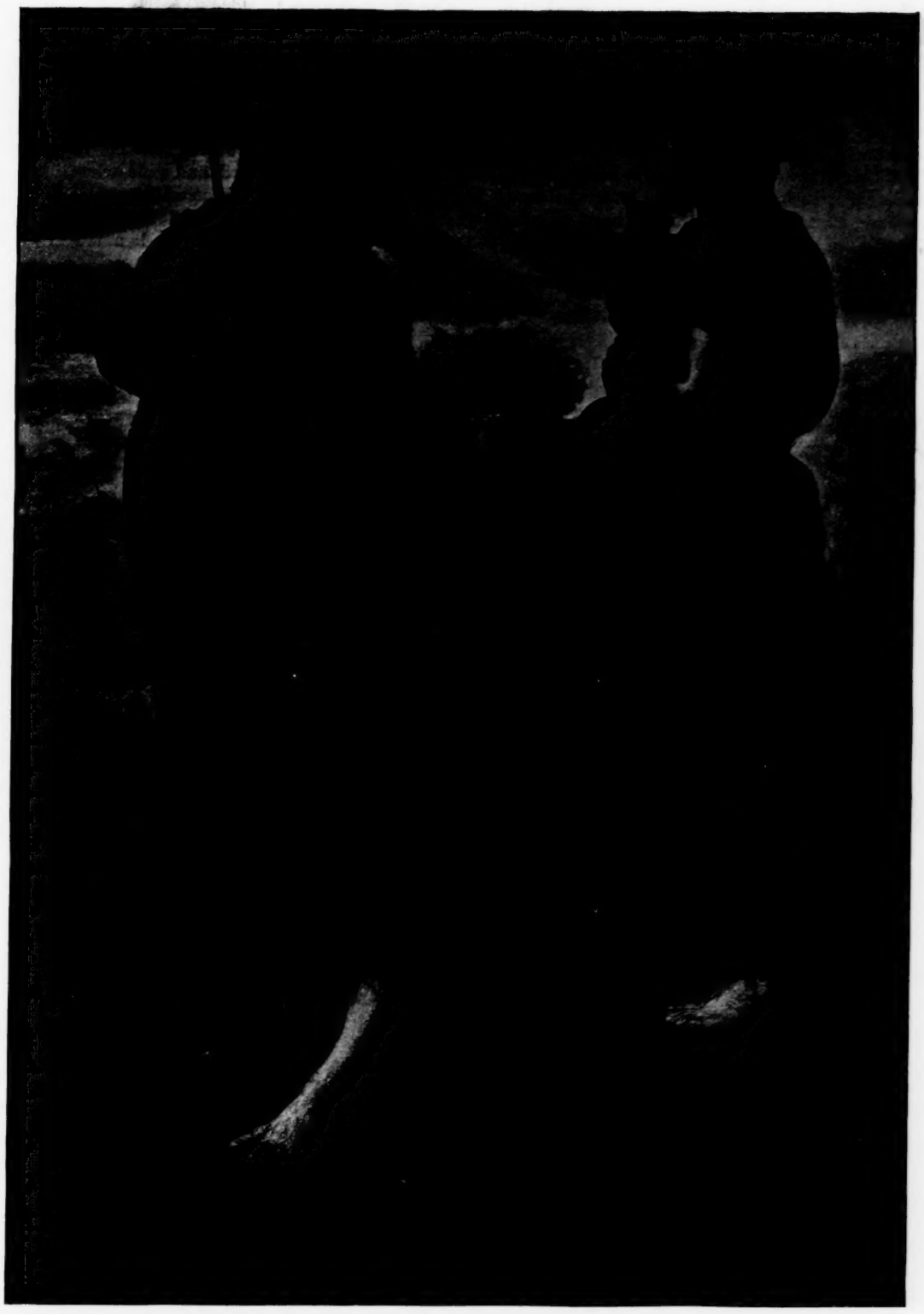
remains what it was; but since his day freedom from conventions has been the privilege of many, and he is now only one amongst several equals. The artist most naturally thought about in connection with George Mason is probably Frederick Walker, and it is doubtful whether even Frederick Walker comes out of the ordeal of time with as flying colours as George Mason. "The masters of the arts," Plato says, "are all poets," and Mason was so much finer a poet than most of his contemporaries, that any technical deficiencies are the more readily forgiven him. Walker had certainly less of a message; possibly less of a vision; but yet it was his distinction to bring into the depicting of English ordinary life not only his dainty charm of craftsmanship, but some reminiscence of Classic severity, of Classic grandeur of form.



A DERBYSHIRE VILLAGE.

By George Mason. The Property of Humphrey Roberts, Esq.

Although the Exhibition shows selections from the work of only two, or, stretch it as we will, three generations, it affords proof of the varied aims and ideals of English Portraiture. Within that somewhat limited time we witness the transition from the methods of Sir Watson Gordon, and yet more of Boxall, to the methods of Frank Holl. The portrait of Sir William Allan, who painted Scottish subjects in the first half of last century, and was President of the Scottish Academy, surely shows Sir Watson Gordon at his best. There is character in the picture; there is chiaroscuro; there is everything perhaps but great individuality of procedure. The thing, indeed, could scarcely be better done; but it would need a very complete expert in the work of the particular master to say that he, and that no other, did it. Boxall seems as little known to the London public of the moment as is Sir Watson Gordon, but his wise Directorship of the National Gallery is far from being his only claim to remembrance. As a painter he was accomplished and reticent. The complete unobtrusiveness of his work, together with the singular success, the subtlety even with which he records a character, are points to be remembered. How different were Holl's methods—most different, however, in his later work; for his portrait of Samuel Cousins, though decisive, and in one sense impressionistic, is quite without the *bravura* of his ultimate style. Who were the models on whom Watson Gordon's art was founded; and who the ideals of Boxall? It is not so easy to say, but at least the model for Frank Holl was, in Holl's later time, no other than Frans Hals. In that dashing Dutch way alone, were knocked off, with vividness and force—rarely with an effort at refinement—half the long series of portraits of the distinguished and the well-to-do. But if when Holl painted the portrait of Samuel Cousins he had not yet entered into his full inheritance of Frans Hals' effective brush, still less had he that at the time when he was painting those pictures of the woe-begone by which he first made reputation. "It is a perfect consolation to be miserable with you," said Mr. Croker in the "Good-natured Man;" and for several years the public was in receipt of unfeigned enjoyment from the miseries so deftly recorded by Mr. Holl.



"VICTORY, O LORD!"

By Sir John E. Millais, P.R.A. By Permission of the Trustees of the Corporation Art Gallery, Manchester.

Deftly, indeed, and for the best of these pictures of tragedy the word deftly is by no means adequate. Really dramatic, really penetrating, even though it is on the verge of the sentimental, is the canvas "The Lord gave, and the Lord hath taken away." Technically, too, it is altogether excellent. Few people have managed blacks with such discretion and interest; and in the bare, thin, well-drawn shoulders of the little girl who kneels at the table there is a passage of delightful and refined flesh painting.

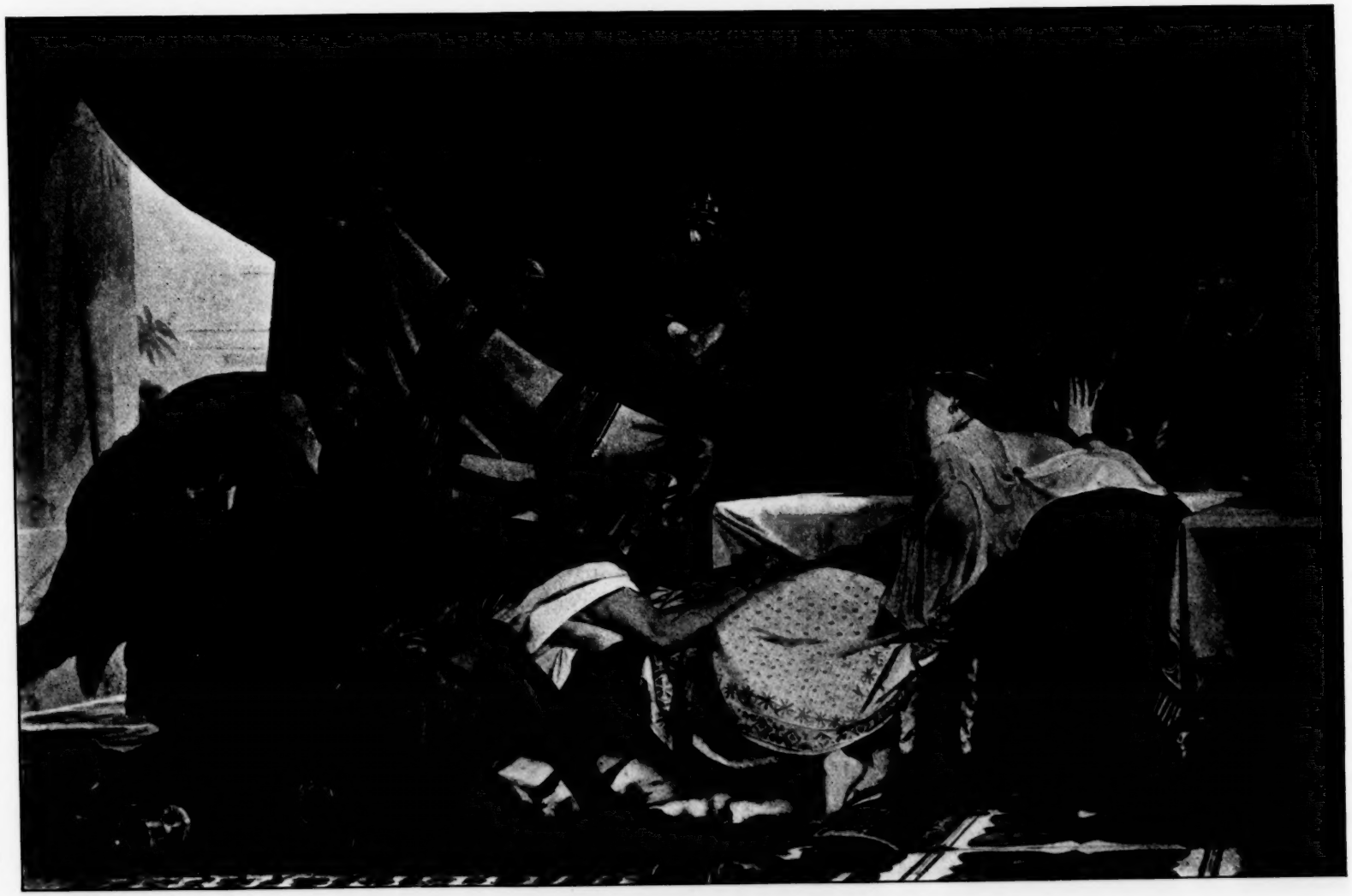
It has been said and seen that some of the interest of this winter's Exhibition at the Academy is due to the work of painters whom the Academy never honoured by election. A little figure-piece—almost a portrait; it is the half-length of a girl—called "Modesty" reminds us of the graceful charm of a Scottish painter, Paul Chalmers, very little known this side of the Border, but who might have been known better, had not a mysterious death, at night in the streets of Edinburgh, cut short a career which was still half of promise, though it was also much of performance. Lawson and Rossetti have been mentioned already; it is not in every way surprising that upon neither were Academical honours bestowed. If there is any painter now at Burlington House whose non-election conveys to the Academy substantial measure of reproach, it is probably Alfred Hunt, although it may be needful to remember that not one of the three fine works of his exhibited this winter is the product of his later years. Alfred Hunt worked to the end of his days with unceasing refinement and knowledge. His industry had almost become a vice; and, indeed, one of the results of it may have been that much of his oil painting looked effaced and pale when hung each summer in juxtaposition with work deliberately forcible. The time had then gone by, perhaps, for the bestowal of those honours which were certainly once his due. Not as a water-colour painter alone—though the "Crazy Jane" and the "Naples" show him a master of water-colour—does Alfred Hunt, now dead, yet speak, and ask to be honoured. There is nothing effaced and pale—hang it where you will—about the picture of the early morning mists rising from Loch Maree. No immediately knock-you-down strength is there about it, indeed, but the true power that gains by being known.



TITANIA AND BOTTOM.

By Sir Edwin Landseer, R.A. The Property of Sir Cuthbert Quilter, Bart., M.P.

Two schools of Landscape are illustrated, or, at least, their existence is hinted at, by the presence of works of Paul Falconer Poole, John Linnell, and Vicat Cole. Briefly, Linnell's way and Vicat Cole's way may be called the landscape of fact—fact made attractive, fact made picturesque. Paul Falconer Poole's work is the landscape of poetry—the art less careful to record superficial or actual truth than to embody a vision, than to assert the individuality of the artist. At exhibi-



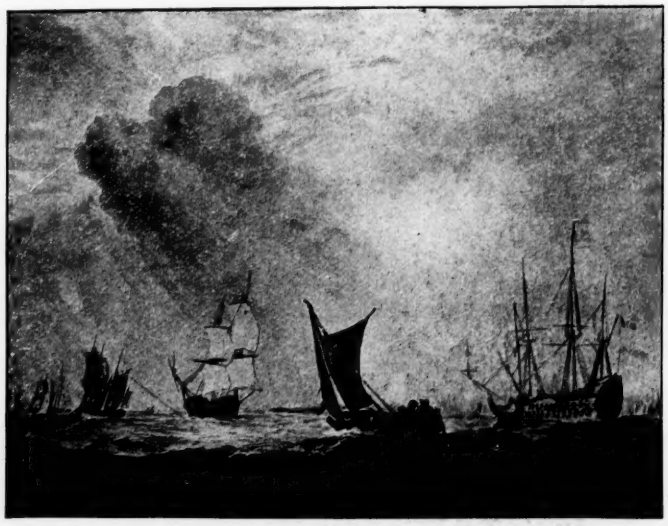
THE FESTIVAL OF ESTHER.

Edward Armitage, R.A. The Property of the Royal Academy.

tions of the Academy, held since their death, the works of Linnell and Poole have been more or less amply represented; but this winter's show has contained enough—and, indeed, a single picture by each painter would alone be enough—to mark their radical difference. With the public, bent generally upon recognising, while seeing also a little glorified, the world that it really knows, the landscape that I have called "fact" is ever more popular than the landscape of "poetry," and it so happens that the tone of our day, even amongst students, favours the choice of a reality obvious and unquestioned. That has its good side, but it should never be forgotten that this obvious reality is only one side of the truth—and were the art of Paul Falconer Poole all falsehood, I should still acclaim it as descended from the Romantics—not the excellent Romantics of 1830, but the far greater master of Romance of a hundred years earlier. Who but Watteau, with his "Elysian Fields," his "Very Delightful Island" (*Insula Perjicunda*), was the source and origin of the romance of a soul, hardly less poetic, that belonged to a draughtsman only a twentieth part as correct and vivacious!

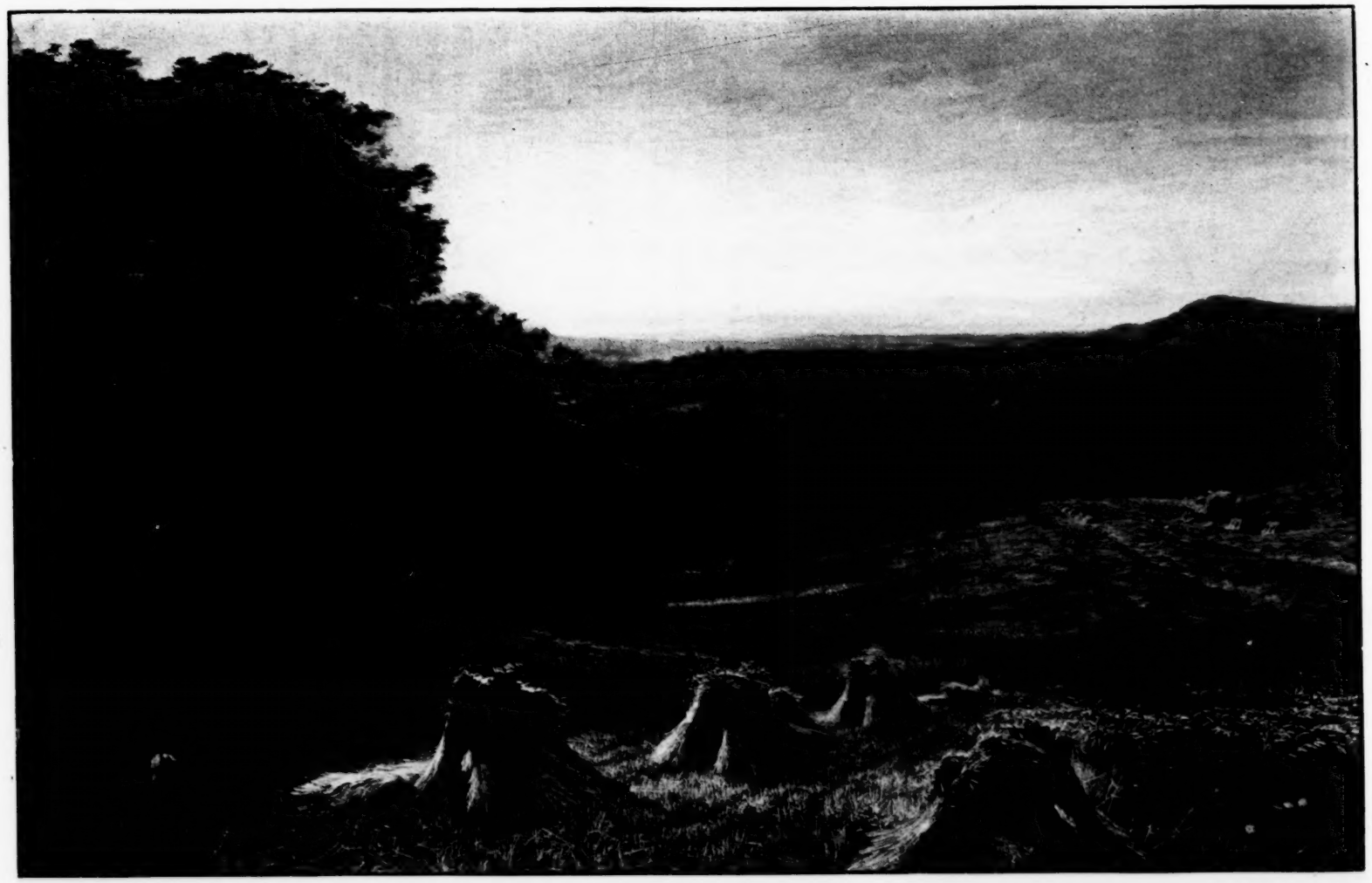
The Water-Colour Room no more presents a complete view of the achievement of any particular artist than do the galleries devoted to pictures in oil; or, if there is any exception to this, it must be found, I suppose, in the representation of William Hunt, or, it may be, of John Lewis. Both men had singular gifts of exact reproduction; the brilliance of Lewis is astonishing; the fidelity of Hunt is the admiration of those who revel in the dexterous imitation of Nature; but it is not technical brilliance alone, or patient, marvellous imitation alone, that makes a great artist. Never since the earlier days of the Royal Academy—when half at least of Turner's exhibited work was work of water-colour—has the Academy been the favourite exhibiting place for new drawings in this medium. It will be no surprise, therefore, to find that in the collection of old work in the water-colour gallery this winter much of what is most interesting comes from painters with whom the Academy had nothing to do. Pinwell was one of these painters; his "Elixir of Love" has some alliance perhaps with the work of Frederick Walker, and yet is by itself. George P. Boyce is another of them. He lived much longer than Pinwell, and, in his later years, perhaps scarcely did himself justice; all the more glad is one to see the patient excellence—there was always patience—of "The Campo San Palernian, Venice."

Two other water-colour painters, painting Landscape in our own day, and each of them represented not too richly at Burlington House, may be mentioned in a last word, to call to mind again the variety and range of our school. The vision of Hine and of Thomas Collier had nothing in common, though their subjects were often the same. Both of them painted the open country; both of them the wide sky. Collier's open country was oftenest a heath; Hine's was oftenest the chalk Downs. Absolutely different as these men's work was, I should be hard put to to justify, or even to feel, any preference for either. The lover of England, the lover of Art, revels alike in the visible *finesse* of Hine and the deliberate breadth, the masterly summariness, of his not less illustrious brother.



VAN TROMP'S SHALLOP AT THE ENTRANCE OF THE SCHELDT

By J. M. W. Turner, R.A. The Property of Sir Charles Tennant, Bart.



RIPENING SUNBEAMS.

By Vicat Cole, R.A. The Property of Lord Brassey. In the Winter Exhibition of the Royal Academy.



THE SCULPTURE HALL.

INCLUDING THAT PORTION COMPRISING THE BRITISH EXHIBIT.

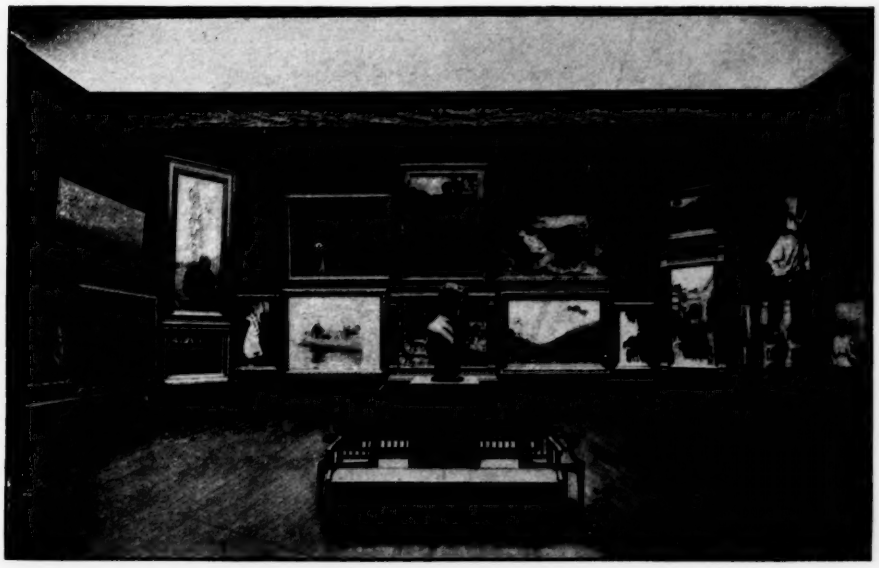
THE BRITISH FINE ART SECTION AT THE PARIS EXHIBITION.

WE have pleasure in placing before the public a nearly complete view of the British Section in the Grand Palais des Beaux Arts. In a small portion of the newspaper press charges have been made of the "chaotic" display in this section, especially in regard to the hanging, which was said to be a "scandal." How far this accusation is true the reader may see for himself without any comment from us.



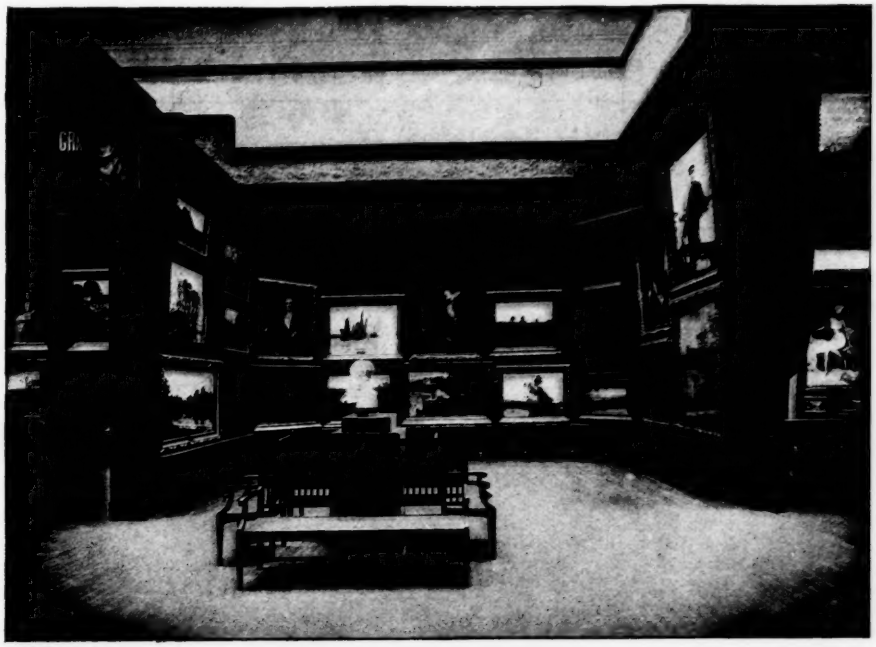
THE ARCHITECTURAL AND WATER-COLOUR SECTION

It should be borne in mind that the British Section was handicapped from the first by the restricted amount of the grant, by which the arrangements were necessarily limited, and by which any special display, like that of Germany, was rendered im-

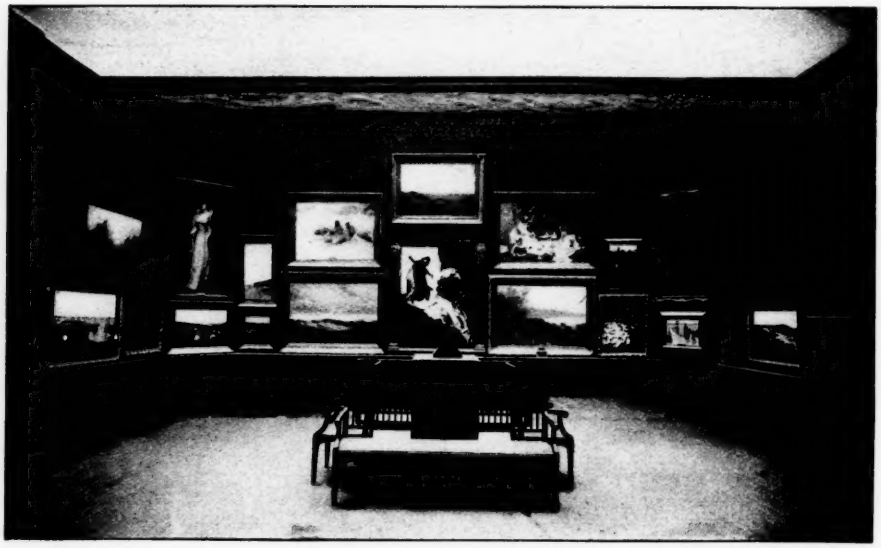


ROOM XXVII: NORTH SIDE.

possible. The total grants of other countries of the first rank exceeded ours. Thus Germany voted £250,000, the exhibitors were subsidised, and it was intimated that any further grant that might be needed would be made. The United States voted £200,000. Great Britain voted only £125,000; while second and third-rate Powers are said to have expended sums hardly if any less. To their Section of Fine Arts the United States granted £7,500, besides which a large portion of their exhibit was brought over in a U.S. cruiser, and heavy expenses were saved. The British Section enjoyed the use of only about £5,500. This sum is somewhat more than that expended in Paris in 1889 and in Brussels in 1897, but only about half of that in Chicago in 1894.



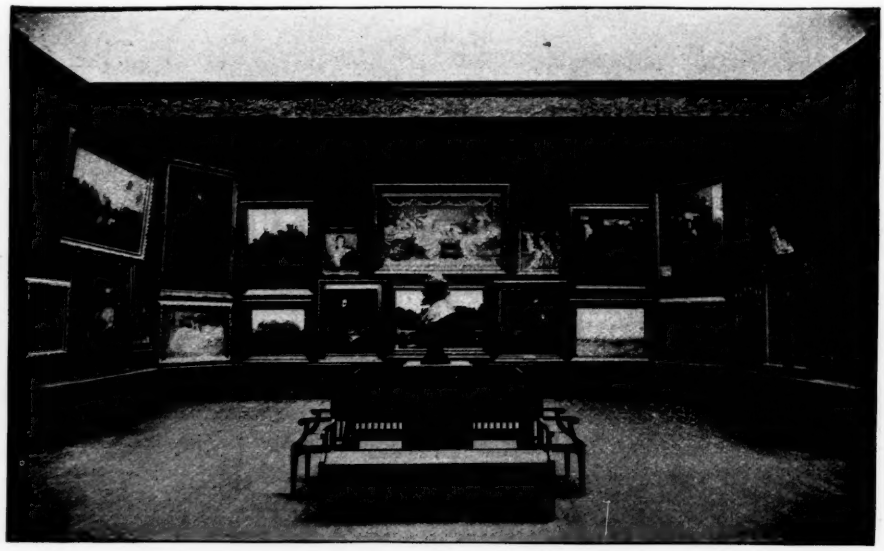
ROOM XXVII SOUTH SIDE.



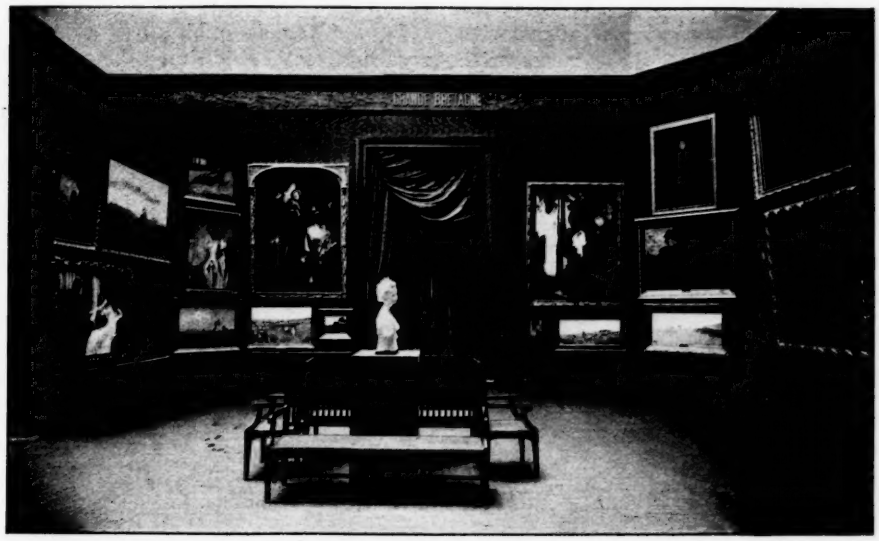
ROOM XXVIII NORTH SIDE.

The space originally put at the disposal of Great Britain was altogether inadequate; but Sir Edward Poynter (the Vice-Chairman of the Fine Arts Sub-Committee) proceeded to Paris and succeeded in obtaining an extra room, while Mr. Isidore Spielmann (the Secretary) converted the outside corridor, by means of wood and canvas, into excellent additional well-lighted rooms for the water-colours and black-and-white drawings. This display of zeal does not seem to have had the entire concurrence of the French authorities at first, and the structure was erected wholly at the expense of the Committee. The result was that while the five other Countries, who were lodged upstairs, had to be content with an additional room below, the British Section was housed entirely on one floor. It may be added that by the Secretary's action our wall-space was increased to 685 feet, or only eight feet less than that of the United States.

The pictures in the Section were hung by Mr. Val Prinsep, R.A., Mr. Yeames, R.A., and Mr. Lorimer, R.S.A. The sculpture was placed by Mr. Armstead, R.A.; but this was no easy



ROOM XXVIII SOUTH SIDE.



ROOM XXIX: NORTH SIDE.

matter, for while the space promised was 250 square metres there seems to have been some difficulty in securing it, and almost up to the last moment it was not known where the sculpture was to be installed. Nevertheless, the Section of Painting was ready on the day when the President of the Republic opened the Exhibition: the only other countries similarly prepared were Germany and Austria.

The well-filled appearance of the walls, to which objection has been taken, is owing to the fact that more pictures were sent than there was room for, if each was to be accorded sufficient space for its most favourable display; but on the other hand, it was necessary to consider artists' claims to representation. With this object in view the Committee aimed at inviting only one work by each artist, unless the special distinction of such artist, the variety of his work or style, or the relative smallness of his contributions, seemed to require the acceptance of more than one.

The number of painters, draughtsmen, engravers, architects, and sculptors represented was 282; and their exhibits were as follows: Pictures, etc. (Class 7), 397; Engraving (Class 8),



ROOM XXIX: SOUTH SIDE.

68; and Sculptures (Class 9), 63. For these 121 medals were awarded. Germany came next with 116 medals, and the United States next with 112. Or, including the Honourable Mentions, Germany led with 175 awards, Great Britain followed with 163, and the United States with 157. So far as exhibitions go, the result as regards Great Britain must be regarded as thoroughly satisfactory, consideration being had to the lines laid down for it by the Royal Commission.

GEMS OF THE WALLACE COLLECTION.

BEING REPRODUCTIONS OF MANY OF THE MOST ADMIRABLE PICTURES AT HERTFORD HOUSE.—V.

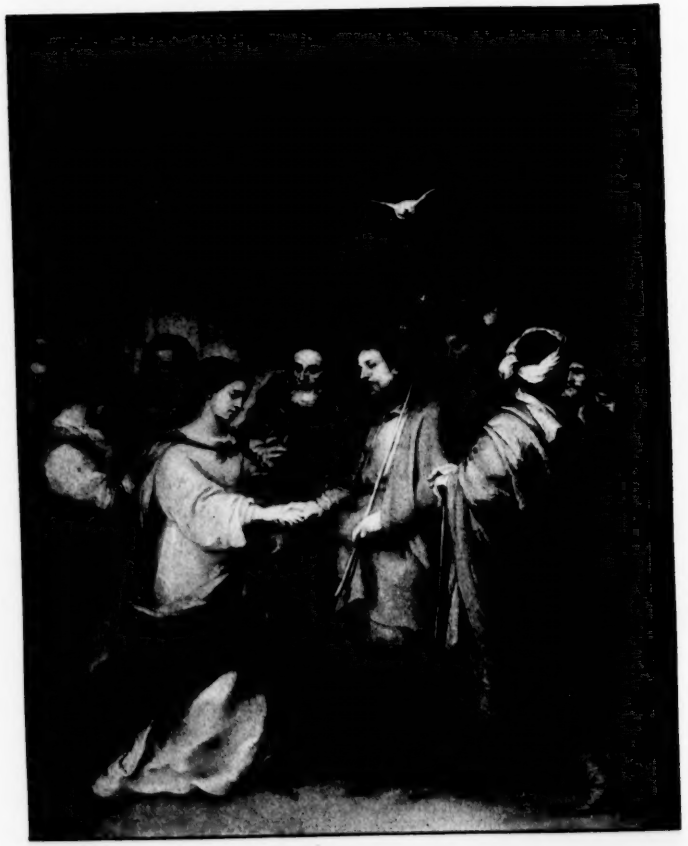
24. The Marriage of the Virgin Mary and St. Joseph. By Murillo.

"The Marriage"—or, as it was called in the Bethnal Green catalogue (No. 318), "The Espousals" "of the Virgin Mary and St. Joseph"—does not appear in the first edition of the Hertford House catalogue, presumably through a printer's error, yet it is a charming work, and will be remembered by many as having been in the Old Masters' Exhibition of 1888. The heads are admirable in expression, but the colours are rather disconcerting in their variety. Mr. Curtis suggests that this may be the picture formerly in the Royal Palace at Madrid, and for a long period regarded as "lost," of which mention is made by Ponz and by Cean Bermudez, and which is praised by Raphael Mengs for the sweetness which characterises the second manner of the master. It may be mentioned that in his text-book Mr. Curtis is in error in describing the Virgin as accompanied by three female attendants; there are four.

25. The Print Collector. By J. L. E. Meissonier.

Before Meissonier gave himself up to military subjects and to the painting of what he called the "Napoleonic Cycle," he aimed at the Dutch manner while acknowledging himself a descendant of Watteau. He had arrived at his most brilliant period at the time when "The Print Collector" was produced. The sixteen years which had passed between the painting of the "Dutch Burghers" (No. 369 in this gallery—exhibited in the Salon of 1834 under the title of "Bourgeois Flamands," but more frequently called "The Visitors") and this "Amateur d'Estampes" had been well employed: the draughtsmanship was perfect, the poses of the figures were full of grace and elegance, the handling was masterly, the touch almost unsurpassable, and the taste more impeccable than sometimes was afterwards the case. The composition, whether of a single figure, or two or three, was so natural as to conceal the art that devised it; the painting of still life was almost equal to the finest Dutch masters; and if there were an inferiority, it lay in the relative lack of transparency in the shadows and the comparative absence of succulence, so to say, in the fine colour. But the standard of achievement was very high, and although critics objected to the miniature character of the painting, the lack of vigorous action in the figures, the absence of movement, of open-air painting—the whole string of objections which Meissonier replied to one by one in subsequent paintings—all allowed that his illumination was admirable, whether regarded as direct light upon objects, or as the larger problem of chiaroscuro. In these earlier pictures, too, atmosphere does not seem to have been so consciously difficult a matter as the painter proclaims in some of his later works. "The Print Collector" reveals the finer qualities of Meissonier and, as robust in colour as his most admirable masterpieces, it is a panel on which his reputation may be allowed to rest.

Although the picture is now called as it is, it was first known as "A Painter showing his Drawings." There is a special interest of an autobiographical sort in this exquisitely rendered interior, for upon its wall hang two pictures really by Meissonier's own hand. The portrait is a likeness of himself; and on the left of it is seen half of his unfinished picture of "Samson," which, in spite of every desire on his part, he was never able to bring to completion. He began this "Samson" in 1845, and collected much material and made many studies for, and in 1885 he still declared that "it would be very interesting to work out." He introduced the same picture in a similar way on the wall in "The Painter," belonging to Monsieur Leroy. It is said that the picture was acquired for the Hertford House gallery, at the sale of the Delessert collection for £1,600.



29 IN. x 22 IN.

THE MARRIAGE OF THE VIRGIN MARY AND ST. JOSEPH.

By Murillo.



14$\frac{1}{2}$ IN. x 11$\frac{3}{4}$ IN.

THE PRINT COLLECTOR.

By J. L. E. Meissonier.



25½ IN. x 36½ IN.

THE MUSIC PARTY

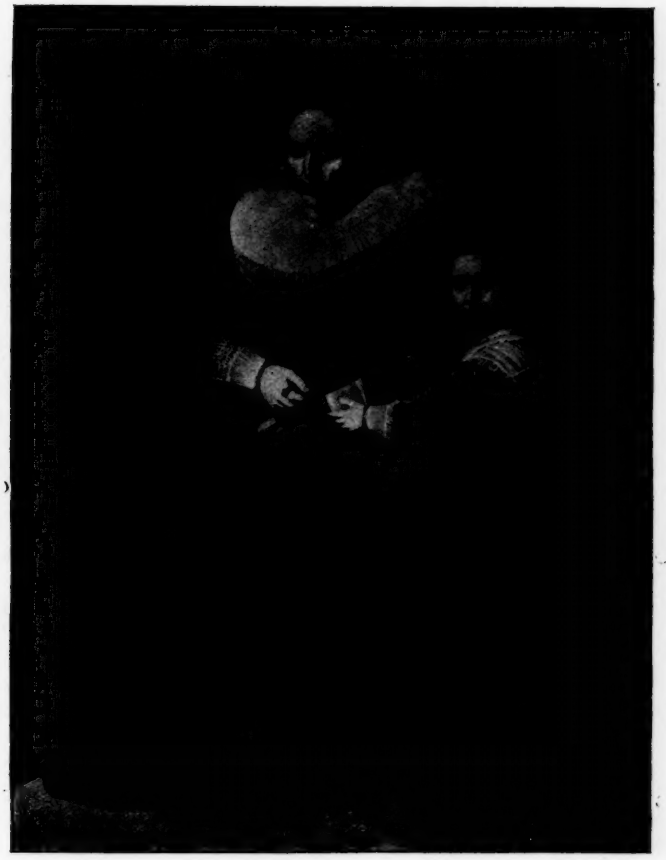
By Watteau.



59½ IN. x 29½ IN.

ST. CATHERINE OF ALEXANDRIA.

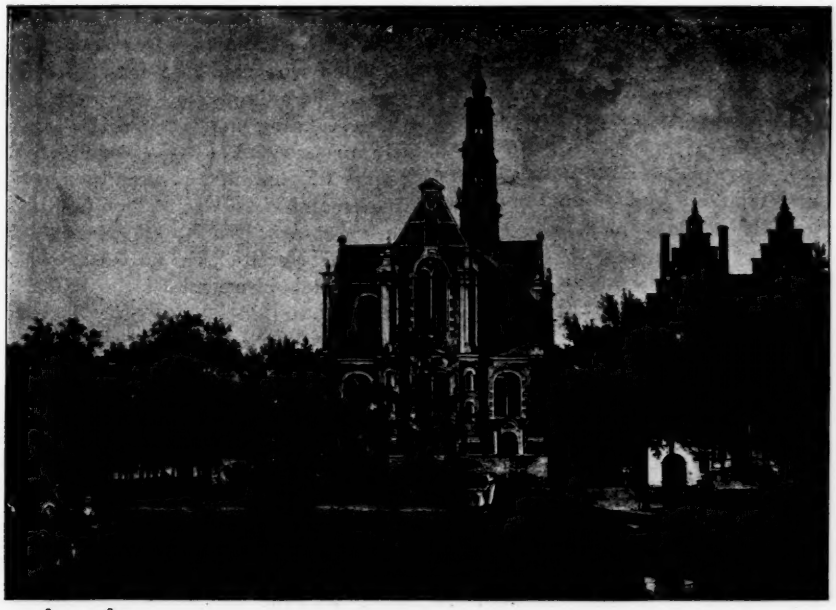
By Cima da Conegliano.



61 IN. X 48½ IN.

SUZANNA VAN COLLEN WIFE OF JAN PELLICORNE, WITH HER DAUGHTER.

By Rembrandt.



15⅞ IN. X 22⅞ IN.

THE MARGIN OF A CANAL.

By Jan van der Heyden.

It has been engraved by both Jules Jacquemart and Charles Courtry.

26. The Music Party. By Watteau.

This is the celebrated picture which attracted so much attention when, at Mr. Samuel Rogers' sale in 1856, it was knocked down for £183. If, as the official catalogue informs us, it is to be identified with "Les Charmes de la Vie," the size does not agree with that given us by de Goncourt. This picture, and "The Masquerade," formerly in Lord Carysfort's collection, had cost Mr. Rogers but £63 the pair; at his sale they were disposed of to Lord Hertford's agent and to Mr. Bently, the agent of Sir Thomas Baring, for £346 10s. The "Masquerade" has now quitted Lord Northbrook's collection for the wonderful Rothschild gallery of eighteenth-century masters of France. The picture is said to have been sold in February, 1809, at the Pierre de Grand-Pré sale, under the title of "Concert Champêtre," for 172 livres.

I have mentioned the reason for doubting that this picture is the "Charmes de la Vie," as hazarded by de Goncourt and accepted by Mr. Claude Phillips. In the first place, the Wallace picture measures 2 ft. 1½ in. by 3 ft. ½ in. wide. De Goncourt, who had before him a print by Aveline of the picture, gives the size as 2 ft. by 2 ft. 7 in. Again, de Goncourt speaks of "a negro *offering* refreshments to a young man tuning an instrument." Here, we perceive, the negro is merely stooping before the wine-cooler; he cannot be said to be offering the wine. At the same time, the drawing, "374 de Goncourt," is certainly a study for the Wallace picture, and is so described by de Goncourt, and other chalk and pencil studies for it are well known. In this picture, it will be observed, the central figure is, to a great extent, a repetition of that in "The Music Lesson" ("La Leçon de Musique"—more correctly known as "Pour nous prouver que cette Belle | Trouve l'hymen un nœud fort doux"—which is 377 in this collection). It may be remarked that in "The Music Party," although the colouring of the dress is different, the outline of the figure and the main lines are practically identical. Furthermore, although the neck of the instrument is much longer, the fingers of the left hand are in the same carefully studied pose as in "The Music Lesson," in which they are adjusting a key. It may be that the last-named picture was painted first. Lady Dilke draws attention to the charming use of broken tones in this work (of which there is a repetition at Sans Souci)—a manner which Watteau practically abandoned about the year 1717. It was equally adopted in "The Music Lesson," in which the luscious transparent colour seems to be floated on to the surface.

27. St. Catherine of Alexandria. By Cima da Conegliano.

This picture is among the finest that came from the artist's brush, not only by virtue of the design and execution, but of the noble expression and air of the whole figure. The martyred saint stands chastely and richly clad, bearing on her head her crown of royalty, holding the palm of martyrdom in hand, and leaning on a fragment of the wheel to which she had been bound, but which flew into burning pieces at the bidding of the angel. Behind her we see, as in not a few of this master's pictures, a landscape with the towers of his beloved town of Conegliano. As shown by Cima, the princess is the worthy patron-saint of science, education, and philosophy. Raphael's own version does not surpass this in spirituality and beauty. Morelli calls Cima "dignified, but rather one-sided"—a criticism which might be applied to many of the finest masters—but, modifying the depreciatory note of his judgment by alluding to "this noble and serious painter," he declares that even in England Cima is represented by only a few pictures which do not give the most favourable impression of his capacity. Up to a certain point this is true; a single figure treated in a decorative manner cannot show to the full the ability of such a master. We have little hint of his range of composition and expression, or his power of treating landscape, to which Ruskin does frequent homage. Although this work is not among the most elaborate of Cima's works, it shows us that superb finish which is the result of passion and intelligent enthusiasm, as contrasted with the finish of some who could be named, which is merely the soulless imitation that takes the place of understanding and of artistic emotion. Cima, as we see here, was one of the noblest pupils of Bellini, but remained more or less a *quattrocentist* to the end of his days. This picture was acquired by the Marquess of Hertford at Lord Northwick's sale in 1859, costing him £840. It is inscribed on the base: "IOĀNIS BAPTISTE CONEGLANĒSIS OPVS." It was among the works lent by Lord Northwick to the Manchester Art Treasures Exhibition of 1857.

28. Portrait of Suzanna van Collen, wife of Jan Pellicorne, with her Daughter. By Rembrandt.

When King William II of Holland died and his collection was brought to the hammer in 1850, the Marquess of Hertford secured Vandyck's "Philippe le Roy," and the companion portrait of his lady, as well as Hobbema's "Water-Mill," and the fine pair of portraits of "The Burgomaster Jan Pellicorne and his Son," and the "Wife with her Daughter." In the former the

father presents a well-filled purse of money to his son, Caspar; in the latter the mother hands but a single piece to her child — a contrast which is particularly striking. It has been objected by M. Michel that the daughter is "a red-haired little damsel, with small, blinking eyes" — she certainly is not red-haired, merely fair; while as to the portrait generally, "the treatment is careful, but somewhat dry, and the drawing of the hands is not irreproachable. The illumination is feeble, and little attention has been given to the chiaroscuro. The timid execution and greenish tone of the carnations seem to us strong evidence in favour of the date 1631-2, which is further confirmed by the signature." It appears as though M. Michel must have examined these pictures on a foggy day. "In arrangement," he says, "they are not happy," but does not explain the character of the infelicity. It is worth observing (which, I believe, has not been remarked before) how close a resemblance exists between the Suzanna Pellicorne picture and the "Portrait of a Mother and Daughter," by Bartholomeus van der Helst, in the Dresden Gallery. It may be true that the condition is not quite what it might be, owing to the canvases having been rolled up at some time; but it is not noticeable. In any case, it is not just to quarrel with the pictures because they bear the characteristics of Rembrandt's early work to which these belong: that is to say, they were probably executed in 1632-3, and are contemporary with "The Anatomy Lesson," and almost so with "Saskia as 'The Jewish Bride.'" It was in 1632 that Rembrandt signed his name without the "d," both in "The Anatomy Lesson" and in the Pellicorne picture, and I know not in how many other of the ten portraits which he executed in the same year. These two pictures, which were in the Van de Poel collection before the King of Holland acquired them, were bought at the king's sale in 1850 by the Marquess of Hertford for £2,596, and were lent to the Old Masters in Burlington House by Sir Richard Wallace in 1872 and again in 1889.

29. The Margin of a Canal. By Jan van der Heyden.

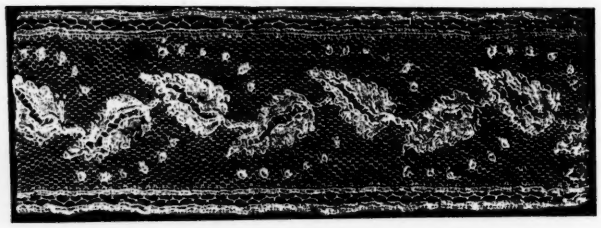
Van der Heyden, the great painter of canal, townscape, and brick walls, the finest painter of the exterior of buildings that Holland has produced, is represented by three pictures, all of them having churches for their subjects. The first is the Jesuits' Church, Amsterdam (which has been incorrectly mentioned as that before us). "The Jesuits' Church," or a replica—there is another at Düsseldorf—was formerly in the collection of the Comte de Morny (who must be distinguished from the Duc de Morny, from whose celebrated gallery, on its dispersal in 1865, Lord Hertford acquired several of his greatest treasures; the Count's sale took place in 1852). The second is the "Cologne Cathedral"—a view slightly different in detail to that in the picture in the Peel collection in the National Gallery—there called "A Street Scene." The third is the "Church" here seen. This is the work which was numbered 180 in the Bethnal Green catalogue. The figures here, as in most of the artist's works, are by Adriaan van der Heyden; when the latter died. Lingelbach and Eglon van der Neer were employed for the figures. It establishes the supreme ability of Jan as a painter of townscape that though a painter of bricks and mortar he has always towered above the clever artists who painted in his men and women. It may also be noted that in this "The Margin of a Canal" the trees are admirable in their suggestiveness, and do not fall into that stiffness which too often mars the effect of Jan van der Heyden's works; and the reality, the actuality, of the scene are extraordinarily convincing. M. H. S.

RECENT ART VOLUMES.

"THE ART OF LACE MAKING."

THE author of "Point and Pillow Lace,"* an admirably printed and well illustrated book on the subject, clearly states his object to be that of supplying owners and lovers of lace with such accurate information as may enable them to ascertain the true name and nature of any particular specimen. The book does not therefore propose to serve as a technical guide to the maker of laces; still it should prove of value to a great number of lace-makers, however skilful they may be in their handicraft with either the needle or the bobbins; for in it they will find many beautiful illustrations of the best types of ornamental design which have been executed with consummate ability by older generations of proficients in this dainty art.

* "Point and Pillow Lace." A short account of various kinds, ancient and modern, and how to recognise them. By A. M. S. London: John Murray, Albemarle Street.

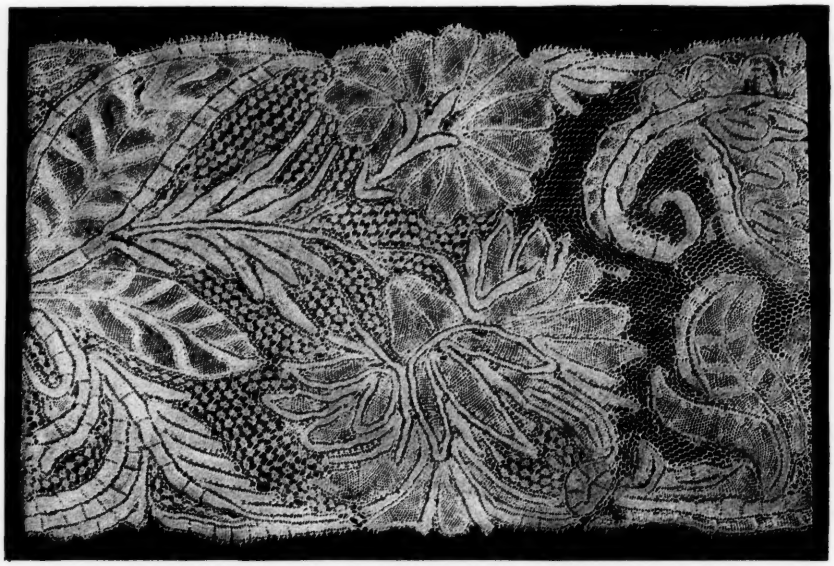


INSERTION OF MECHLIN PILLOW LACE (LOUIS XVI).
From "Point and Pillow Lace."

The lace-maker as a rule is a peculiarly "groovy" person. Her ornamental aspirations do not soar beyond the level of the "downs" or patterns which she may have inherited from her forebears, or may have been supplied with for the execution of commissions entrusted to her. It is a good deal outside her practice and inclinations to know and acknowledge the obligation she is under to the prototypes of her work; how, for instance, in the case of English lace-makers, all their varieties of ornament might not very unkindly be demonstrated to be on the whole but diluted and impoverished versions of earlier Mechlins, Brussels, and Alençon patterns. With Belgian and French lace-makers this is not so much the case, for their work is notably under the close scrutiny and influence of employers, whose taste is immediately brought to bear upon the confection of ornamental designs that may be wrought effectively in lace.

A useful glossary of terms used is given in the book now before us, from which the author satisfactorily accounts for restricting the term "point" to needlepoint lace. He follows other authorities on the subject in using such French words as *toilé, réseau, picots, à jours, cordonnet, appliqué,* and *guipure,* in preference to their English equivalents; but the first two illustrations of magnified details in both needlepoint and pillow laces more than make up for any deficiencies that may be felt in this connection. Very clearly can we see the distinguishing features in the making of different sorts of *toilé* and *réseau.* From this we pass to the manner in which we may learn "To know the age and pedigrees Of Points of Flanders and Venise," and so see how the earliest ornaments in lace were composed of geometric figures, squares, circles, triangles, and what not; then the gradual merging into them of forms having some resemblance to leaves, buds, flowers, etc.; then the development of flowing stems and scrolls and well-proportioned compound shapes of purely ornamental intention without direct imitation of natural forms, which later phase in lace design belongs to the period when *technique* in making the fabric was pushed to its farthest possibilities, and the aspect of ornament as ornament was practically superseded.

How lace-making emerged from drawn and cut linen work, and resulted in the production of a fabric which is apparently independent of such a basis as a piece of linen, is well indicated and described, the possible tediousness of such technical descriptions being here and there relieved by the introduction into them of historical incidents, references to paintings, and so forth. Most of the fancifully descriptive names given to varieties of lace—such as "Punto in Aria," "Punto tagliato à foliami," "Carnival Lace," "Pope's Point," "Point de neige," "Caroline



PART OF AN OLD BRUSSELS LACE LAPPET
From "Point and Pillow Lace."

Point," "Point de Canaille," "Collar Point," "Blonde," "Trolly Lace," "Spider Lace," and "Baby Lace"—are explained; and at the conclusion of the book we are brought out of any mystification into which we may have fallen, by a summary of a "few simple statements" or winged words of wisdom that remind us of the sound manner in which the author has consistently urged us to rely upon our own painstaking observation of the make and ornamental appearance of the laces coming before us, rather than to jump at names and dates and to assume from such easily acquired information that we are entitled to pose as connoisseurs of lace.

The specimens of the illustrations we give with this short notice of "Point and Pillow Lace" are (1) of a pretty little leaf pattern insertion of Mechlin pillow lace, and (2) of part of an old Brussels lace lappet. The second of these is typical of the lace called "Point d'Angleterre," a name which was given about the middle of the seventeenth century to lace made in Flanders especially for the English market. But the specimen shown in our illustration (2) is from a later class of this work, made in the eighteenth century. The little insertion (1) of Mechlin lace is of the later date of Louis XVI.

A charming old lace chest, dated 1702 and bearing the initials E. H. of its sometime owner, appears on page 178 of the book, and the author devotes a few words to the decoration of the bobbins, whether of bone or wood, with wires carrying "gingles," or many-coloured beads, and inscribed with names "Dear Joseph," "Sarah," and mottoes "Love me or leave me alone for ever," all of which entices the imagination towards little episodes and aspects of the *vie intime* of the lace-maker. The author's initials, A. M. S., naturally by themselves give no hint of whether he is a man or a woman, and although with the usual prerogative of the sterner sex we have referred to him as a man, a sense of the charming sympathy clearly existing between writer and subject, leads us to the conviction, almost, that we have in this book the work of a lady who loves and well knows her laces.



IN MADRID.

By Jozef Israëls. From "Spain: The Story of a Journey."

"SPAIN": A PICTURESQUE TOUR BY A PAINTER.*

JOZEF ISRAËLS stands at the head of modern Dutch art, maintaining his position—at least in English estimation—in spite of the many years that have passed since he established his great reputation here. It is interesting to see how such a man, already far advanced upon his life's path, when transported to a country which in most respects is the very antithesis of his own, views the widened horizon that opens before his eyes. The brilliant sunshine, the limpidity of the atmosphere, the dazzling beauty and vividness of many colours, the excitement of the southern life affecting a temperament phlegmatic

* "Spain: The Story of a Journey." By Jozef Israëls. With portrait and thirty-nine reproductions of drawings by the artist. Translated by A. T. de Mattos. Nimmo. 1900. (12s. 6d.)

in so far as it is Dutch, sensitive and resigned in so far as it is Jewish—and the result is at once interesting and pathetic. There is a patriarchal breadth and simplicity about this unaffected recital of a journey that appeared to the stay-at-home artist one full of enterprise, excitement, and perhaps even of risk, that is extremely refreshing. But the main interest, of course, lies in the presentation of scenes, well known to most of us, as they struck the eye of a man surpassed by few in the delicacy and sensitiveness of his artistic vision. He is an impressionist of the first order is Jozef Israëls, who can touch off the life of Paris in a couple of pages. Throughout this tour Heer Israëls kept his sketch-book and pencil busy, and we have the record of some of these sketches throughout the book. The best of them are very good, the least interesting might well have been omitted without loss; but these latter decorations will detain the reader less than the art criticism in the book itself. The enthusiasm of the painter at the sight of the Prado is at once delightful and instructive. The following paragraph, comprising his reply to his French travelling companion, who was setting Velasquez above Rembrandt, seems to set forth the whole matter in the spirit not of a controversialist but of a poet:—

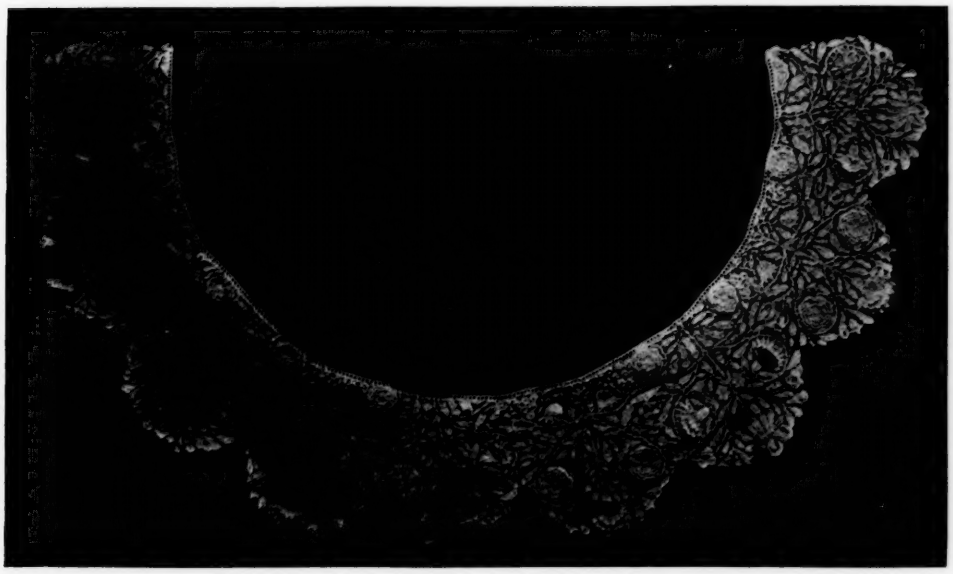
"'That is true,' I replied, 'I have heard it said; but I think the opinion frivolous. For, although Velasquez is an exceptional painter, so is Rembrandt, and he is much more besides. If Rembrandt had never taken a brush in hand, his etchings alone would have placed him among the foremost creative artists. The excellence of his talent as a painter is but a small portion of all that combines to form the enormous genius of this jewel with its many facets, his imagination, his simplicity, the poetry of his sombre, mysterious effects, the depth and virtuosity of his workmanship. Velasquez never painted heads like the "Staalmeesters." The hair lives, the eyes look at you, the foreheads wrinkle at you. This is my first visit to Madrid, and I rejoice at being able to enjoy this, to me, new talent of Velasquez. But when I look at his masterpiece, "Las Lanzas," and think of Rembrandt's "Night Watch," I continue to regard the Spanish *chef-d'œuvre* with the greatest appreciation and delight, but in my thoughts I fall back before the "Night Watch" as before a miracle. There you have a breadth of brush that no one has ever equalled. All of which painting is capable is united in that: fidelity to nature and phantasy, the loftiest masterliness of execution, and in addition a sorcery of light and shadow that is all his own. Rembrandt's was an unique mind, in which the mystic poetry of the North was combined with the warmth and virtuosity of the South. Velasquez' work, on the other hand, glows calmly and peacefully from these glorious walls. He works, but does not contend; he feels gloriously, but wages no combat; Rembrandt's gloomy silence in darkness, his striving after the infinite and the inexplicable, are unknown to him; serene and sure he sits enthroned upon the high place which he has made his, but Velasquez' art embraces only his own surroundings, whereas Rembrandt's plays its part in every human life, and in addition strives after the historic and the unseen.'"

The book is one to interest not only the admirers of Israëls, but all those who care for wholesome thoughts on art and nature.

OUR NATIONAL MUSEUMS AND GALLERIES: RECENT ACQUISITIONS.

THE VICTORIA AND ALBERT MUSEUM.

A VALUABLE addition has recently been made to the lace collections at South Kensington through the gift of Mrs. Ambrose Rathborne. The collection numbers 115 pieces, and includes specimens from most of the principal centres of the lace industry for the last three hundred years. They are for the present exhibited together, and fill three cases in the South Court of the Museum. Perhaps the most beautiful of all is a lace collar of the first half of the seventeenth century. The design is formed by stems of roses and carnations and bunches of grapes. It is executed entirely with the needle, and some of the flowers are thrown into relief by having their petals worked in two or three layers. This exquisite collar may very probably have been worn in England in the reign of Charles I, but at that time foreign laces were greatly in demand at the English Court, and it is likely that the workmanship is of Flanders or Italy. In the same case are some borders and lappets of the beautiful raised needlepoint lace of Venice—known as "rose point"—and a collar of flat Venetian needlepoint. It is well known that Colbert, the great minister of finance to Louis XIV, brought workers from Venice to introduce into France the making of fine needlepoint lace. These workers, established principally at Alençon, produced the laces which so soon became fashionable at the

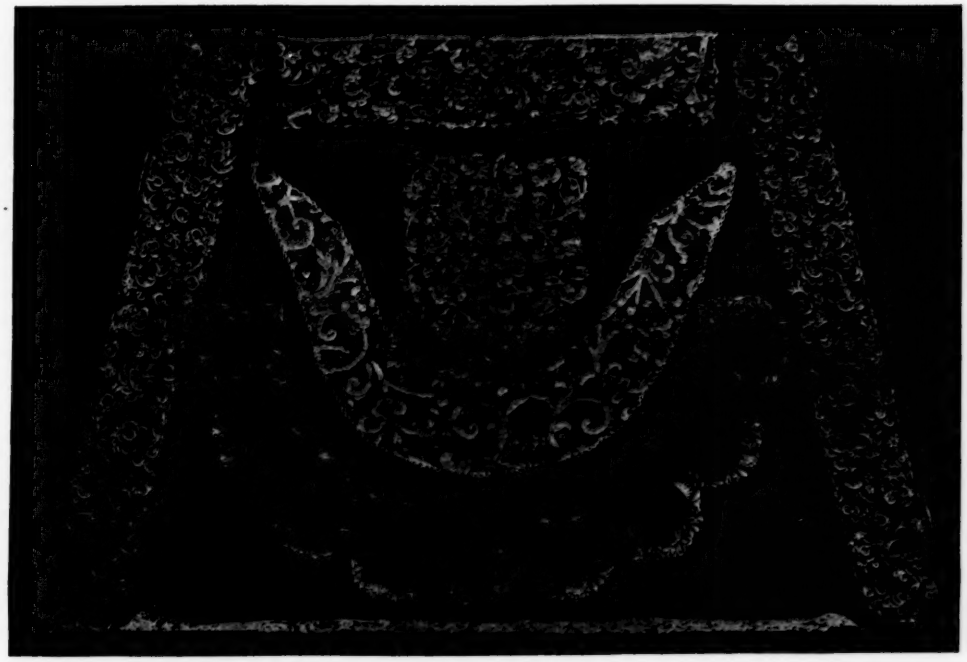


VENETIAN ROSE POINT LACE COLLAR. (SEVENTEENTH CENTURY.)

French Court, and were eagerly bought in foreign countries.

The second case contains pillow-made laces, commencing with the Flemish scroll patterns of the seventeenth century, and including Brussels, Mechlin, and Valenciennes work of the eighteenth century.

In the third case are specimens of the nineteenth century. There are borders of the silk lace of Normandy, known generally as "blonde de Caen," from the principal centre of its production. Several examples of Honiton lace are included, and two or three specimens of modern Irish work.



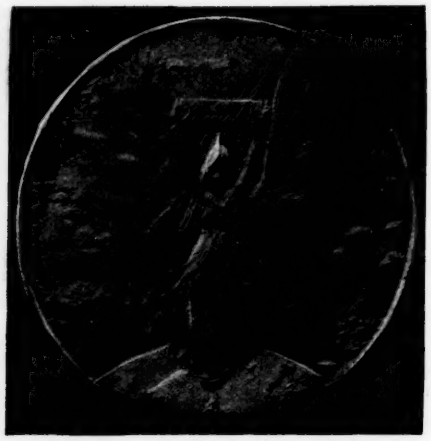
VENETIAN ROSE POINT AND OTHER LACES. (SEVENTEENTH CENTURY.)
In the Victoria and Albert Museum.

THE ART MOVEMENT.

QUEEN VICTORIA'S CENTURY MEDAL.

A STRIKING example of the medallist's art has been executed by Mr. Emil Fuchs as a special commission from her late Majesty Queen Victoria in commemoration of the extension of her reign into the twentieth century. The obverse bears an excellent portrait of her Majesty, which was the last for which she gave special sittings, and the reverse a figure of the Angel of Victory holding a tablet on which is a facsimile of the Queen's signature. The figure is standing on a globe, in the foreground of which is the outline of Africa, intended to commemorate not only the war which marked the closing year of the century, but the fact that the largest accessions to the Empire during her Majesty's reign have been made in that continent. The whole forms a charming work of art, and will greatly enhance the reputation of the modeller. It is understood that the medal was reserved entirely to her late Majesty's private use, and up to the present but two impressions have been taken, of three and two inches diameter respectively, each in dull oxidised sliver. It is to be hoped, however, that, in consideration of the special interest which now attaches to the work, opportunity may be afforded the public of obtaining copies. It would serve as an excellent memorial, within the reach of everyone, of the long and glorious reign of Queen Victoria.





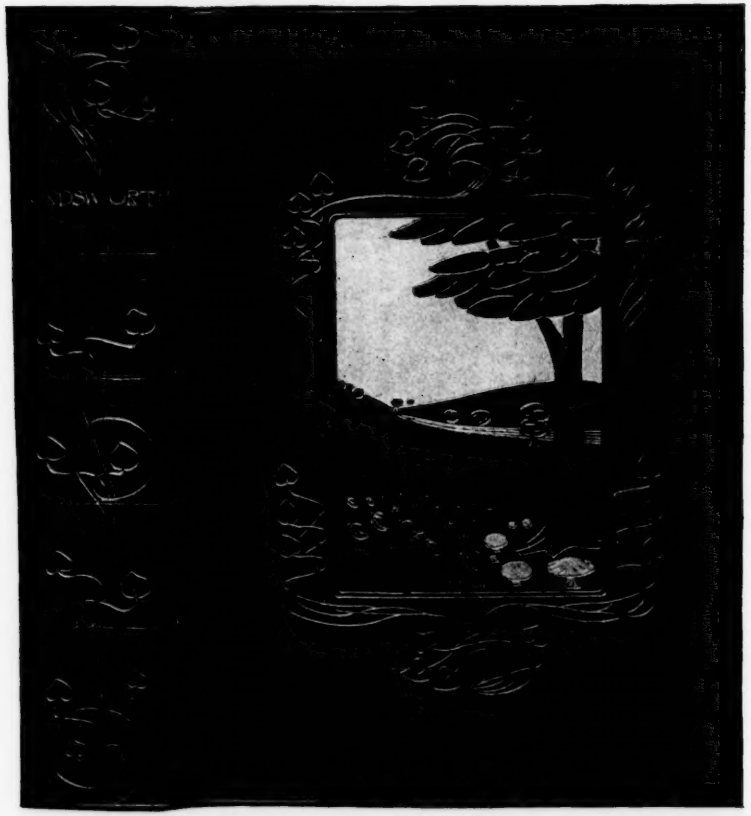
QUEEN VICTORIA'S CENTURY MEDAL.

By Emil Fuchs. Reproduced in "The Magazine of Art" by special permission of her late Majesty.

We are enabled to give this illustration of the medal by special permission of her late Majesty.

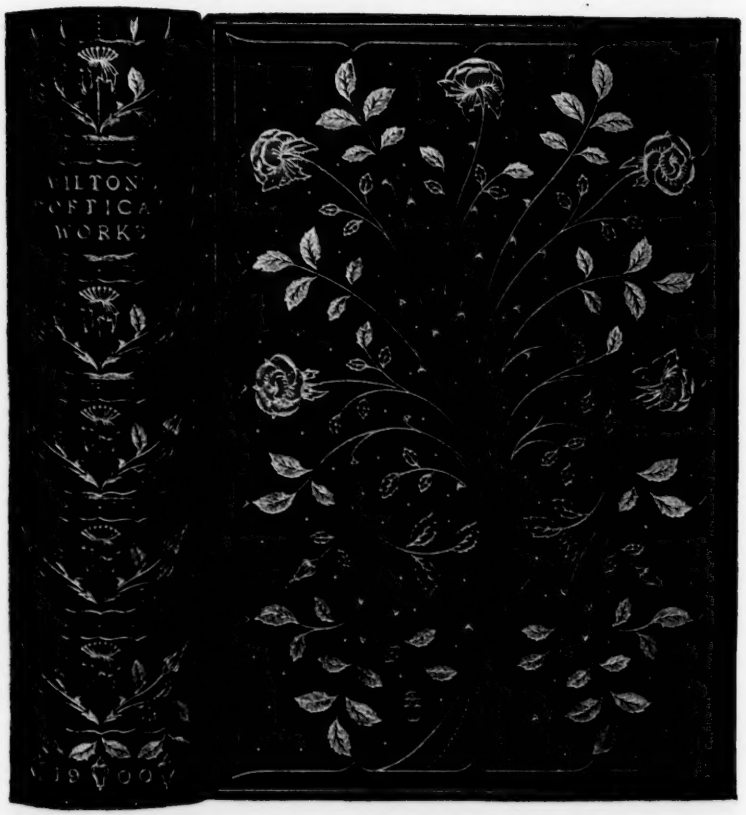
THE OXFORD UNIVERSITY PRESS BINDINGS.

AMONGST the English printers and publishers who exhibited at Paris last year the Oxford University Press is entitled to special notice and commendation, not so much from the fact that to Mr. Frowde was awarded the *Grand Prix* in each section in which he exhibited, as from the excellence and originality of the work shown. More especially was this high merit noticeable in the examples of book-bindings by which he was represented. It is quite unusual for English publishing houses to make a feature of unique bindings of any kind, but Mr. Frowde has broken away from tradition and boldly makes a bid for competition with the well known professional binders. The bindings which gained him the award at Paris are characteristic examples of modern feeling in this branch of art, and represent both its excellence and its faults. The Prayer-book cover which we illustrate is, for instance, an



BINDING FOR WORDSWORTH'S POETICAL WORKS.

Designed by William Green for the Oxford University Press.



BINDING FOR MILTON'S POETICAL WORKS.

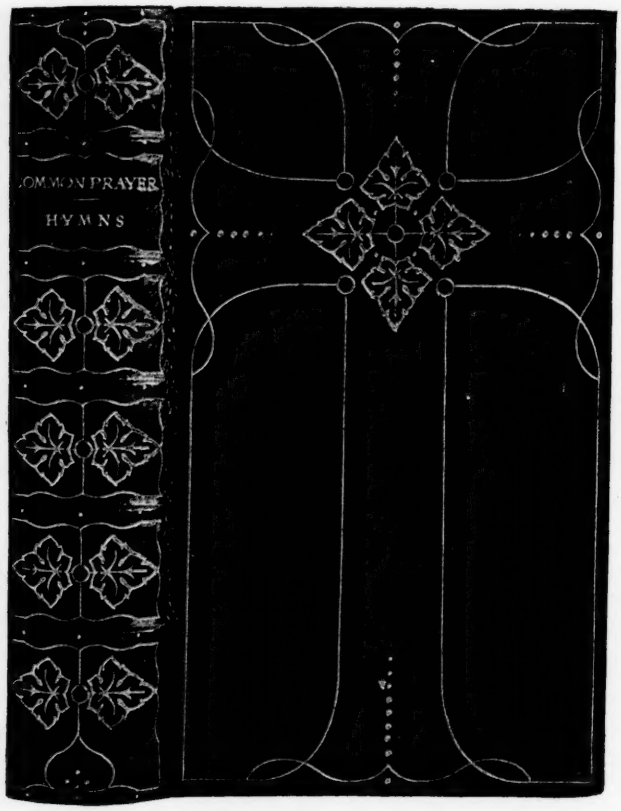
Designed by A. A. Turbayne for the Oxford University Press.

example of the best side of the work. It was designed by Mr. A. A. Turbayne, and is executed in polished red Levant morocco. The manner in which the cross is worked into the design is at once simple, felicitous, and ingenious. But a binding for a volume of Shakespeare's works shows the tendency so prevalent among many present day designers, to consider movement of line before composition and repose — essential qualities of satisfactory book-covers. A crowd of meaningless scrolls is always irritating.

Another good binding is that for Sir John Skelton's "Charles I." This was also designed by Mr. Turbayne, and is worked out in deep blue Levant morocco with a rose and thistle design intertwined with a monogram of King Charles. The doublure of this book is decorated on the centre panel of Roman vellum with the rose and thistle design; the flowers, leaves, and buds are hand-painted.

The volume of Wordsworth's poems illustrated on p. 233 is in marone Levant morocco, with an inlaid conventional landscape enclosed in a frame of heart-shaped leaves. The cover, which was designed by Mr. William Green—one of Mr. Frowde's journeymen designers and finishers—is simple and entirely suited to the purpose of enshrining the works of the poet of nature. The binding of the volume of "Milton's Poetical Works," illustrated on the same page, also contains coloured inlaid work, for the roses and their sepals are inlaid with white calf and hand-painted. The cover is in marone Levant morocco. For the most part we find these bindings excellent in point of view of both design and workmanship, and many are decidedly ingenious and original.

It may be stated that Mr. Turbayne and Mr. Green were awarded bronze medals at Paris for their share in the University Press exhibit, together with two others of the binding staff.



PRAYER-BOOK AND HYMNAL.

Designed by A. A. Turbayne for the University Press.



1901.

Friday	1	J. E. Hodgson, R.A., born, 1831.
Saturday	2	T. Brock, R.A., born, 1847.
Sunday	3	Copley Fielding, born, 1855.
Monday	4	Sir H. Raeburn, born, 1756.
Tuesday	5	David Scott, R.S.A., died, 1849.
Wednesday	6	G. du Maurier, born, 1834.
Thursday	7	Sir Edwin Landseer, R.A., born, 1802.
Friday	8	Sir W. Chambers, R.A., born, 1796.
Saturday	9	W. Hamo Thornycroft, R.A., born, 1850.
Sunday	10	William Etty, R.A., born, 1787.
Monday	11	Benjamin West, P.R.A., died, 1820.
Tuesday	12	B. W. Leader, R.A., born, 1831.
Wednesday	13	Peter Graham, R.A., born, 1836.
Thursday	14	John Bell, died, 1895.
Friday	15	A. D. Fripp, R.W.S., died, 1895.
Saturday	16	H. G. Hine, V.-P.R.I., died, 1895.
Sunday	17	John Pettie, R.A., born, 1839.
Monday	18	W. Calder Marshall, R.A., born, 1813.
Tuesday	19	T. Daniell, R.A., born, 1840.
Wednesday	20	Sir E. J. Poynter, P.R.A., born, 1836.
Thursday	21	W. H. Overend, R.I., died, 1898.
Friday	22	Randolph Caldecott, born, 1846.
Saturday	23	Francis Holl, A.R.A., born, 1815.
Sunday	24	William Morris, born, 1834.
Monday	25	T. Danby, died, 1886.
Tuesday	26	J. Knight, R.A., died, 1881.
Wednesday	27	W. Q. Orchardson, R.A., born, 1840.
Thursday	28	George Richmond, R.A., born, 1809.
Friday	29	Sir W. Fettes Douglas, P.R.S.A., born, 1822.
Saturday	30	Thomas Wright, died, 1849.
Sunday	31	F. W. Topham, died, 1877.

NOTES AND QUERIES.

[228] **PORTRAITS OF QUEEN VICTORIA.**—It would be of great interest to your readers if you would print a summary of the principal portraits executed of Queen Victoria.—M.

*** The year 1838 began a series in which likenesses of "H.M. the Queen" began to appear in some number on the walls of the Royal Academy, then newly lodged in Trafalgar Square, in the eastern wing of the National Gallery. In that year Sir David Wilkie's picture of the Queen holding her first Privy Council was exhibited—a work which has lately been charged with blunder for having shown her Majesty attired in white instead of in black; whereas the artist was quite correct in showing that the Queen followed the requirements of etiquette, having regard to the circumstance that the funeral of the late King had not yet taken place. Then there was the picture by Sir George Hayter, the portrait by A. E. Chalon, R.A., three drawings (one a profile) by R. J. Lane (Associate-Engraver of the Royal Academy), who was to become an official of the Royal Household. There was the beautiful little painting "in little" upon ivory by Sir W. C. Ross, the last of the great miniaturists; there was the bust by A. Weekes, the medal by J. Barber, and a shell cameo by W. H. Davies. Thus all the arts were engaged upon the Queen's countenance in the first year of her Majesty's reign. Other painter'-records she has had by Sir Edwin Landseer, R.A., Sir Francis Grant, P.R.A. (one of them was in the late Old Masters exhibition), C. R. Leslie, R.A., Mr. Sant, R.A., Mr. Orchardson, R.A.; and noteworthy sculptures have been produced by Sir Francis Chantrey, R.A., Sir John Steell, R.S.A., Sir Edgar Boehm, T. Earle, R.A., W. Behnes, W. Brodie, R.S.A., C. B. Birch, A.R.A., Mr. Alfred Gilbert, R.A., and Mr. Onslow Ford, R.A. Of these, the two last-named are by far the most striking, and if both artists have chosen to dwell less on the lovable maternal side of her late Majesty's look and nature, and have preferred to lay the greater stress on the nobility of her great office and her splendid dignity in fulfilling it, on her burden of Empire and the glory of her rule, we surely should not find fault with these magnificent works of art, which symbolise for us not Queen Victoria only, but the Queen and Empress of the British Empire. The same idea it was that inspired M. Benjamin-Constant in the work he has recently completed with the help and encouragement of the Sovereign herself—it is the Queen of England who there fills the throne of the House of Lords, illuminated by the rays of a golden sun that break soberly upon it from out a winter sky. This is drama. The canvases by the other foreign painters, Winterhalter and Herr von Angeli, are for the most part what is called "State portraiture," and cannot always be said to reach to the height to which they aspire. All these artists, numerous as they are, do not comprise more than one-fourth of those who have contributed portraits of the Queen to the exhibitions of the Royal Academy. It may be to the nation cause for deep regret that her features were never recorded by Lord Leighton, Sir John Millais, or Mr. Watts—the two former, it may be said, had a great ambition to attempt such works—but it cannot be pretended that posterity will not have ample means of rendering itself familiar with the well-loved face, thanks to the brushes and chisels of artists of respectable, and sometimes of commanding, ability. Mr. T. Brock, R.A., and Mr. G. Frampton, R.A., also executed statues, but we are not aware that any special sittings were accorded for the first-named. Similarly, the Wyons made medals and coins with the Queen's head on them, as well as Charles Wiener, Mr. Frank Bowcher, Mr. de Saulles, and others. To Mr. Fuchs' medal we refer in another column. Lastly there is, or will be, the bust by the last-named artist, executed from death, and the study in water-colour drawn *post mortem* by Professor von Herkomer.—S.

NOTE.

THE ROYAL HIBERNIAN ACADEMY.—In connection with the recent election of a new President, the following account of the first exhibition of The Royal Hibernian Academy, taken from *Bolster's Quarterly Magazine*, Vol. I, No. III, August, 1826, is of interest:—

"The Royal Hibernian Academy for the promotion of the Fine Arts in Ireland, held its first exhibition this season. The Academy house has been erected at the expense of £10,000, by Mr. Johnson, the eminent architect, and has been presented by him A FREE GIFT to the Society. A charter has been obtained, and the Irish artists are now organised, and members are elected when their talents and industry entitle them to be

enrolled. The present members of the Royal Hibernian Academy are:—

"*Honorary Members:* Sir Thomas Lawrence, President of the Royal Academy, London, and principal painter-in-ordinary to his Majesty; Martin Archer Shee, Esq., R.A., London; Andrew Johnson, Esq., Fellow of the Royal College of Surgeons, Dublin, *Professor of Anatomy;* Paul Twigg, A.M., *Professor of History.*

"*Academicians:* Francis Johnson, Esq., *President;* Henry Baker, Esq., *Secretary pro tem.;* Thomas J. Mulvany, Esq., *Keeper;* William Cuming, Esq., *Treasurer;* Martin Cregan, Esq., *Auditor;* Thomas Kirk, Esq.; William Mossop, Esq., *Secretary;* John G. Mulvany, Esq., *Auditor;* Joseph Peacock, Esq., Thomas C. Thompson, Esq., John Williamson, Esq., John Haverty, Esq., George Petrie, Esq., J. R. Maguire, Esq.

"It could not be reasonably expected that the *first* exhibition of the Irish Academy, should equal the *fifty-eighth* of the Royal Academy of England; but our first exhibition did wonders. It was respectable and attractive, and possessed many works that would do honour even to Somerset House, and those were the productions of young and unnoticed Irish artists. The rooms were open each day from ten until a late hour in the evening, and at every hour were well attended. In consequence of the number of visitors it was found necessary to print three editions of the Catalogue.

"The hall of the Academy contains a cast of the Barbarini Fawn, presented to the Academy by Sir Thomas Lawrence, Kirk's fine collossal statue of Thomas Spring Rice, executed for the citizens of Limerick, and collossal busts of Canova and Thorwalden, sent from Rome to the Academy by Henry Hamilton, Esq. The anti-room contains some fine busts by Kirk, and a cast of Westmacotte's Houseless Wanderer, presented by the artist to the Academy. There are some fine miniatures in this room by Robertson, Lover, Kirchhoffer, etc., and some interesting drawings in water-colours, by Petrie, Kirchhoffer, Baker, Lover, etc., and by Mr. Brennan of Cork.

"The great majority of pictures in the exhibition are necessarily portraits; many of them are spirited and true, and reflect great credit on the artists. We could give a long list of interesting and attractive pictures, but have only space in our present number for the titles of a few:—

"63. The little Armoury of Sir Walter Scott, at Abbotsford. *Major Henry Sisted.*

Among the many interesting objects in this armoury are the following, viz.: Rob Roy's gun, Claverhouse's pistols, lock and ponderous keys of the Old Tolbooth, or Heart of Midlothian, a great variety of dirks, daggers, broad swords, spears, etc., the armour of Charles V, inlaid with gold, and bearing the insignia of the golden fleece, Napoleon's pistols, and many Waterloo trophies.

"65. Sketch of Tree.

"72. View in Poulona Glen. co. Wicklow. *H. Kirchhoffer, R.H.A.*

"76. The Pitcher. *John G. Mulvany, R.H.A.*

"84. View of the Villa d'Este, the Residence of the late Queen Caroline, on the Lake of Como, from Nature.

"86. The Road out of Georgia, by the Borders of the Terek. *Lieut-Col. D'Arcy.*

"93. View in the Dargle. *T. S. Roberts, R.H.A.*

"97. Fishermen's Houses at the Entrance of Dieppe—scene, loading Waggon with Fish for the Paris Market. *Thomas J. Mulvany, R.H.A.*

"118. The Entrance to Rostrevor from the Newry Road. *J. G. Mulvany, R.H.A.*

"125. Recovery of the Intercepted Letter. *C. D. Leahy.*

"147. The Painter Forgotten. *Richard Rothwell, A.*

"174. Fortune Telling *E. D. Leahy.*

"182. Domestic Quarrels. *T. Foster, A.*

"274. Design from the "Pirate;" Norna working her spell. *S. Lover.*

"'Brenda gazed at Minna, who sat in that rude chair of dark stone, her finely formed shape and limbs making the strongest contrast with its ponderous and irregular angles; Norna next undid the fillet which bound her grizzled hair, and, shaking her head wildly, caused it to fall in dishevelled abundance over her face and round her shoulders.'—'Pirate,' Vol. II, Chap. 1."

THE CHRONICLE OF ART.—MARCH.

Exhibitions. THE Loan Exhibition of Modern Illustration which is being held in the Western Galleries of the Victoria and Albert Museum is extremely interesting as a summary of the changes and developments that have marked the progress of illustrative drawing during the last forty years. Drawings by nearly all the most noted illustrators who have flourished since 1860 are included, and in most instances the printed reproduction is juxtaposited with the original, so that valuable opportunities of comparison are afforded. Excellent as is much of the work exhibited, the show nevertheless is not, and could not be, entirely complete. In it, however, we trace the alternative thraldom and relative liberty of the artist in relation to his reproducer—whether the wood-engraver or the block-maker. We are not sure that the tyranny of the latter does not make itself felt in the work of the men of the present day, nor that the yoke of the wood-engraver was altogether so grave an evil as a past generation declared it to be. The present exhibition is of the greatest value in showing the growth and present status of the art of the illustrator, and should be studied alike by draughtsmen and by the public.

The Society of Oil Painters deserves to be congratulated on the exhibition that it has brought together this winter. The number of things hung is not unreasonably large, and the proportion of works that are well painted and interesting to look at is better than usual. Among the figure pictures the best are "The Fountain" by Mr. G. Spencer Watson, Mr. James Clark's

"After Thoughts," and the portraits by Mr. MELTON FISHER and Sir GEORGE REID; and among the landscapes there are admirable productions by Mr. LESLIE THOMSON, Mr. D. Y. CAMERON, Mr. J. COUTTS MICHIE, Mr. YEEND KING, Mr. W. LLEWELLYN, Mr. HUGHES-STANTON, Mr. DUDLEY HARDY, and Mr. J. S. HILL. Mr. BYAM SHAW shows a quaint piece of phantasy, "The Kelpie," that is curiously out of his accustomed manner, and on that account more than ordinarily interesting.

The annual "Landscape Exhibition" was held as usual during January, at the Dudley Gallery. It was fully up to the average of the previous shows organised by the same group of artists, and included unusually good pictures by Mr. E. A. WATERLOW, Mr. LESLIE THOMSON, Mr. J. S. HILL, and Mr. R. W. ALLAN. Mr. PEPPERCORN contributed some noteworthy examples of his customary conventions which deserve note as dignified impressions; and Mr. AUMONIER exhibited some pretty studies of delicate spring effects. An agreeably consistent atmosphere made the collection extremely attractive.

At the Hanover Gallery there have lately been on view about fifty examples of the French impressionist school. The show was by no means exhaustive, and it included some things that made a little too evident the limitations of impressionism as a method of artistic expression; but it presented a few pictures that can hardly be praised too highly. An "Effet de Neige" by MONET, SISLEY'S "Route de Verrières," and PISSARRO'S "Pommiers en Fleurs, Eragny" are memorable as sensitive studies of nature, handled with great power and perfect refinement.

The Exhibition of the Water-Colour Art of the Nineteenth Century organised by the Fine Art Society consisted of more than two hundred drawings by artists living and dead. Nearly all our chief masters of water-colour painting were represented, and the examples of their accomplishment were in most cases very well chosen. The collection, which was arranged as far as possible in chronological order, was very convincing as an assertion of the strength and variety of the English water-colour school, and ranks as one of the most important that has been held in London for many years.

Mr. C. J. COLLINGS, whose water-colour drawings of landscape subjects have lately been exhibited at Messrs. Dowdeswells' Gallery, is an artist with a rather unusual individuality. He is a close student of Nature, but he looks at her with the eye of a decorator, and finds harmonious suggestions for delightful colour designs. He concerns himself but little with the obvious facts of landscape, and tries rather to hint at varieties of atmospheric effect and curious subtleties of illumination. Little of his work has been seen in London before, but he is clearly a man worth watching.

Reviews.

A Short History of Renaissance Architecture in England, 1500-1800. By *Reginald Blomfield, M.A.* Illustrated. London: Bell & Sons. 1900. (7s. 6d. net.)

THIS is an abridged edition of the larger work on the same subject of which we took occasion to speak in terms of high praise a year ago. For the general reader, as for the student, the suppression of detail involves little loss, and the whole gains greatly by compression. It is difficult to over-estimate the value and interest of the book to the artist and the art-lover; Mr. Blomfield is a master of his subject and writes with equal intelligence and lucidity, while the numerous illustrations—photographs and drawings from the author's extremely clever pen—give us a panorama of the most suggestive buildings planned and executed within the period. The chapters on the trades—carpentry, plaster-work, lead and iron work, and the like—are timely, and will, it is to be hoped, do much to draw attention to a subject not enough appreciated in these days.

Illustrated Catalogue of a Loan Collection of Portraits (by Reynolds, Romney, Gainsborough, Hoppner, Raeburn, etc.). By *Whitworth Wallis* and *A. B. Chamberlain.* Illustrated. Birmingham Museum and Art Gallery, 1900. (5s.)

THE fine collection brought together at Birmingham has not been dispersed without a fine memorial being kept of it in the issue of this interesting catalogue. We have here thirty-three capital half-tone reproductions of nearly as many masterpieces, some world-famous, others little known if known at all, and the more welcome for that. The lover of portraiture will be glad of this little album of the "great period" of English portrait painting.

The Year's Art, 1901. Compiled by *A. C. R. Carter.* London: Virtue & Co. (3s. 6d.)

IN addition to the information which has made this volume absolutely indispensable to all connected in any way with the art world, the new edition is brought up to date by the inclusion of a notice of the Wallace collection and a list of awards to British artists at the Paris Exhibition. An excellent summary of the artistic events of 1900 is given by the editor, while Mr. H. Heathcote Statham performs a like service for architecture. The portraits are those of artist-correspondents who were engaged in South Africa, and of the leading battle painters who work in "black and white."

Books Received.

NOTE.—*Comment in this column does not preclude books from subsequent review.*

"*Hans Memlinc.*" By W. H. JAMES WEALE. "The Great Masters" Series. Illustrated. (London: Bell & Sons. 1901. 5s. net.)—An indispensable handbook on this fascinating master by the chief living authority on his work. This book is of unusual importance: it exposes falsehoods previously accepted, and goes over the whole ground from beginning to end, basing his labours on archives by himself examined, and discarding many documents proved to be forgeries. This fully-illustrated record is of such interest that we intend soon to devote further attention to it.

"*The Painters of Florence, from the Thirteenth to the Sixteenth Century.*" By JULIA CARTWRIGHT. Illustrated. (London: John Murray. 1901. 6s. net.)—A series of well-written and interesting biographies, with lists of chief works, in a most convenient form, and specially adapted for general readers and tourists.

"*Giorgione.*" By HERBERT COOK, M.A. "The Great Masters" Series. Illustrated. (London: Bell & Sons. 1900. 5s. net.)—To have at last a biography of the great Venetian master is matter for sincere gratification. Mr. Herbert Cook has done his work remarkably well, concealing the pedant behind the true art critic, while the historian proceeds on known ground, reinforced by original research and originality of judgment. We shall deal with this book at length later on.

"*Leighton House: Essays, Catalogue.*" Illustrated. (London: Leighton House. 1900. 2s.)—This volume, which purports to be a mere catalogue of the vast collection of beautiful drawings and studies, etc., that fill the late Lord Leighton's house—and make it a visible memorial to the great man, of enormous use to students and educational value to the public—is really a volume to be read by all who are interested in the painter and the art of his time. We have here Leighton's own Address delivered at the Liverpool Art Congress in 1888, mem-

orial articles by Sir William Richmond, Mr. George Aitchison, Mr. Pepys Cockerell, Signor Giovanni Costa, and Mrs. Russell Barrington, the whole forming an interesting tribute to the man himself and a guide to the House which the efforts of a sturdy committee have set up as a public museum.

Holbein's "Ambassadors": the Picture and the Men. By MARY F. S. HERVEY. Illustrated. (London: Bell & Sons. 1900.)—A remarkably interesting book about a remarkably interesting picture: an historical study, dealing not only with all the symbolical references in a picture almost unprecedentedly full of them, but treating in a large and absorbing way with the times and the life-stories of the "ambassadors" who lived in them. Miss Hervey is the lady who discovered the document establishing the identity of the subject as at present accepted. We observe that Miss Hervey makes no reference to Mr. Dickes' careful researches and bold speculations: it would, we think, have been better to do so. We shall return to this elaborate volume shortly.

New Members. THE following have been elected Associates of the Royal Society of Painter-Etchers and Engravers: Miss M. KEMP-WELCH, and Messrs. PHILIP PIM-COLE and D. WATERSON.

The following have been elected Associates of the Royal Society of Painters in Water Colours: Miss MINNIE SMYTHE, Messrs. REGINALD BARRETT, R. ANNING BELL, and J. WALTER WEST.

Obituary. THE deeply regretted death of the late BISHOP OF LONDON must find mention in these columns for more than one reason. Dr. MANDELL CREIGHTON was an honoured contributor to THE MAGAZINE OF ART on several occasions, displaying the wide range of his knowledge and his sympathy with art and his artist's appreciation of nature. For these pages he reviewed M. Yriarte's book on the "Rimini" ("A Man of Culture"), and he contributed charming articles on "Alnwick Castle" and "Hoghton Tower," brightened by his grace and elegance and touched with his humour. Dr. Creighton was also a trustee of the National Portrait Gallery, to which position he was appointed in 1898.

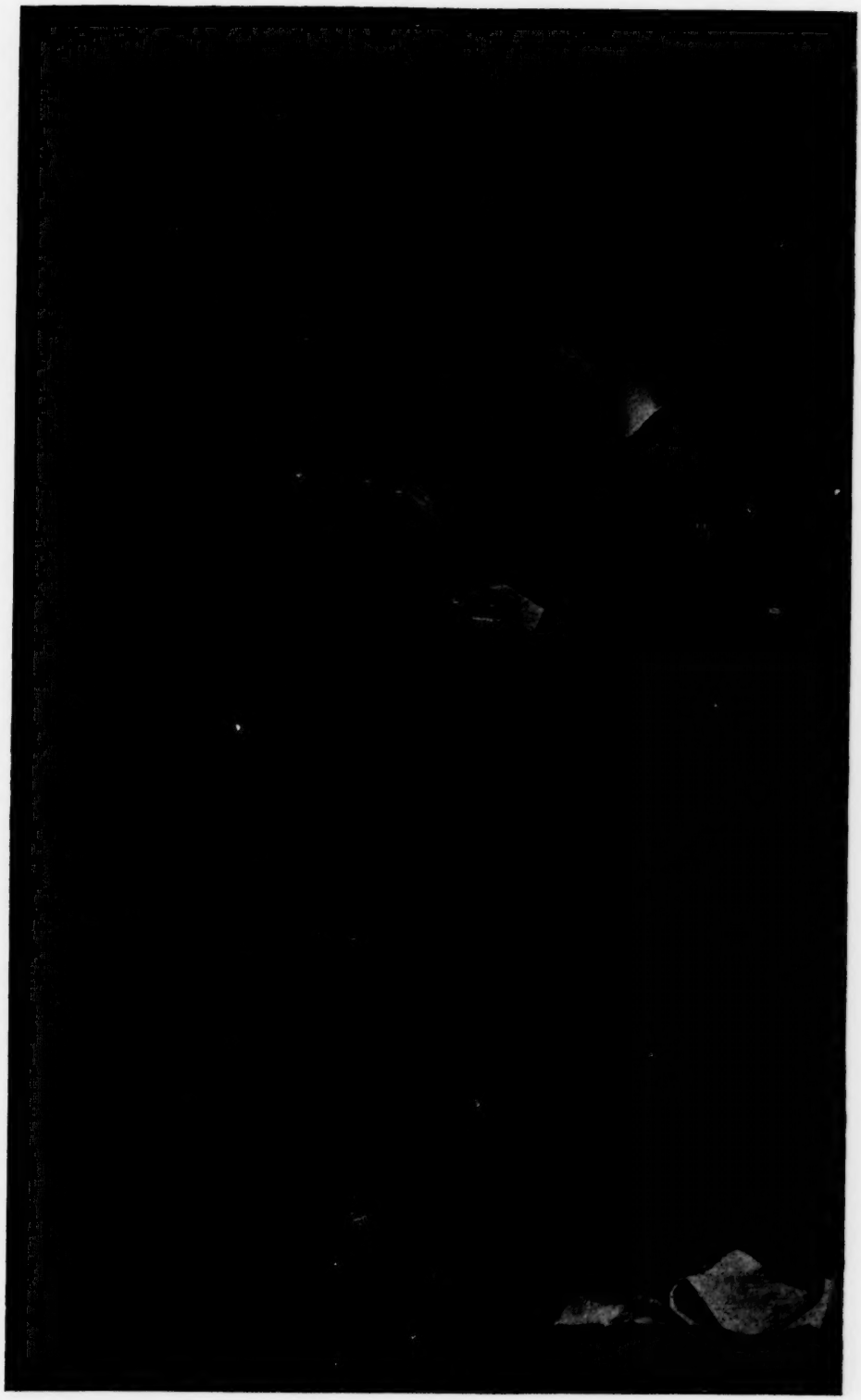
Mr. GEORGE SMITH, the well-known artist and connoisseur, has died at the age of seventy-two. As a young man he attracted the attention of C. W. Cope, R.A., and was engaged by him as assistant in executing the Westminster frescoes. The Prince Consort became one of his patrons, and several of his works are in the Sheepshanks collection at South Kensington.

In the late Mr. HENRY BLYTH the art world loses a true friend, one of the warmest, tenderest, and kindest hearts that ever busied themselves for the good of those in need of help and sympathy. To the art world generally he is, perhaps, better known for the annual Royal Academy dinner to the President and members, and for his wonderful collection of British engravings, which, begun when such things were little sought after, is certainly one of the finest and most extensive in the country. But it is essentially as a philanthropist, working continuously but as far as possible in private, that his memory will be honoured and kept green.

The death has occurred of ARNOLD BOECKLIN, the great German painter of mythological subjects—a field of art which he made peculiarly his own. He was born in Basle in 1827, and received his early education in the classical gymnasium of that town. He entered upon his artistic studies at Dusseldorf, in the studio of Schirmer and at the Academy of Arts, and earned enough to enable him to visit the galleries of Paris and Brussels. In 1850 he went to Rome, and in 1855 he returned to Basle and painted landscapes and portraits. In the following year he proceeded to Munich to complete his knowledge of technique, and remained there for two years, during which time he was fortunate enough to secure the patronage of Count von Schaek, the wealthy connoisseur. In 1860 he was offered and accepted the position of Professor of Landscape of the Weimar School of Arts, but only retained it for the space of two years. He then went again to Rome under the attraction of the Renaissance painters, especially those of the Venetian school. In 1866 he was once more in Basle, and his stay there extended to ten years, during which time he produced some of his greatest and best known works. In 1876 he finally made his home near Florence, and it was there he painted "The Island of the Blest," "The Island of the Dead," "The Sacred Wood," "A Sea Idyll," "A Combat of Centaurs" (now in the Museum at Basle), "A Centaur Pursuing Naiads" (in the Munich Museum), "The Elysian Fields" (at Berlin), and many others. For Count von Schaek he painted several of his most noteworthy works, including "The Murderer pursued by the Furies," "The Care of the Dragon," and "The Ride of Death." He decorated the staircase of the Munich Museum with mythological frescoes, and the house of a compatriot at Munich with panels of Scriptural subjects. In 1897 his artistic jubilee was celebrated at Basle with an exhibition of his works, and an exhibition was also held a few years ago at Berlin. He was awarded grand gold medals at Berlin and Munich, and the University of Zurich conferred upon him the degree of Doctor *honoris causâ*. His work constitutes him one of the most original of modern painters; his imagination was of extraordinary capacity, and his power of expressing it on canvas amounted to genius. We intend to give some examples of his later work in an early issue.

M. AUGUSTE F. A. SCHENCK has died at the age of forty-five. He was a German by birth, but received his art education in Paris, under Leon Cogniet and at the École des Beaux Arts. His works were chiefly landscape and animal paintings. In 1865 he obtained a medal for "The Awakening," which now belongs to the Bordeaux museum. He was created a Knight of the Legion of Honour in 1885.

The death has occurred, at the age of fifty-two, of M. GEORGES-MOREAU DE TOURS. He was the son of the distinguished doctor, Moreau de Tours, and was born at Ivry-sur-Seine in 1848. He became a pupil of Marquerie and Cabanel, and entered the École des Beaux Arts in 1865. It was not until 1873 that he exhibited at the Salon, in which year he sent "Potiphar's Wife." His next works of importance were all subjects from classic history, such as "The Death of Cleopatra," "Polixenes at the Tomb of Achilles." In 1879 his "Une Extatique au XVIII Siècle" was acquired by the State, and in 1882 his "Egyptologist" was purchased for the Tours museum. In 1888 "The Flag"—an incident of the assault on the Malakoff—was also bought by the Government, and is now at the Elysée. In 1889 he was represented by "En Avant! En Avant!"—an episode of the battle of Froeschwiller, and one of his most popular works. "Les Forcenés de la Charité" (1890) was acquired for the Rheims museum, and "The Death of Vaimeau" (1891) is now at the École Polytechnique. In addition to his historical paintings he also executed a number of important portraits, and illustrated "Amy Robsart" and "Mary Tudor." He was awarded medals in 1879 (second class), 1889 (silver), and was created Knight of the Legion of Honour in 1892. At the exhibition last year he was represented by "The Departure of the Conscripts," and was awarded a gold medal.



ST. ELIZABETH OF HUNGARY SPINNING WOOL FOR THE POOR. From the Painting by Marianne Stokes, in the Possession of Leopold Hirsch, Esq.



LIGHT OF LIGHT.

By Marianne Stokes.

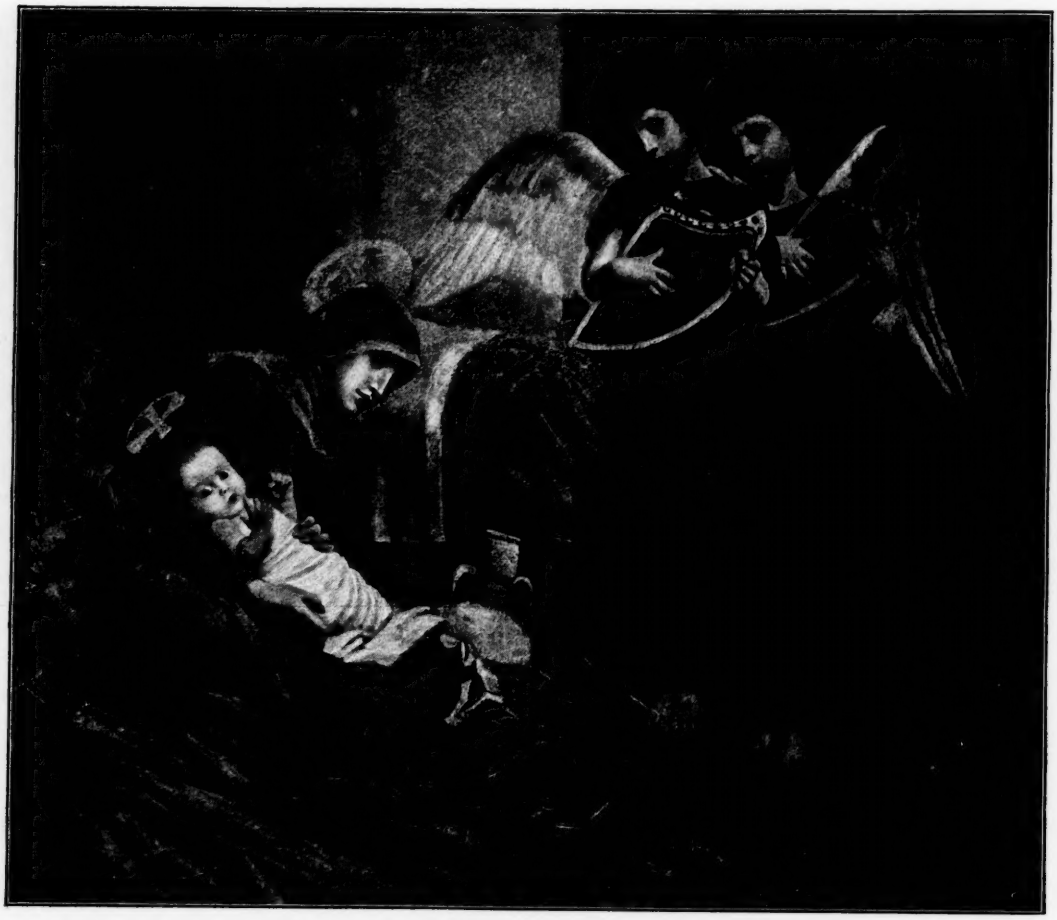
MRS. ADRIAN STOKES.

BY ALICE MEYNELL.

IN England, where there is no primitive art, the search of a modern painter for mediæval method and the self-inspiration of mediæval feeling lead him not only into the past but far a-field; and perhaps a suspicion of something like insincerity attends the English painter who is both foreign and ancient, and thus in two ways alien and strange. An English painter cannot be altogether English unless he study in the late schools and take for his masters those men of the eighteenth century who were the only great men in the art of their own age in Europe, and were English. As the nineteenth century drew towards its midst France was beginning her modern art of landscape, and from the death of Turner onward there is more international exchange, or at any rate the beginning of the modern common understanding to which we are now well used amongst the art students of many nations. With other things that England has borrowed from her neighbours, they have lent her their Middle Ages; for, artistically speaking, we have none of our own. The modern English painter who would paint like Burne-Jones, or even like a "Preraphaelite" of 1850, is obliged to be exceedingly modern in two articles; he must be a restorer, and he must be travelled—a vexatious thing for men who do not profess to love what is of the later age. English art is more naturally mature, late, and devoted to Reynolds, Gainsborough, Constable, and Turner—men of their own day, and that an adult day. But the Continental painter has at least his past on the spot, or across the narrow frontier which hardly changes a language, and across which villagers meet.

In Flanders, in Tuscany, or in Venetia the Middle Ages are a very natural matter to painters

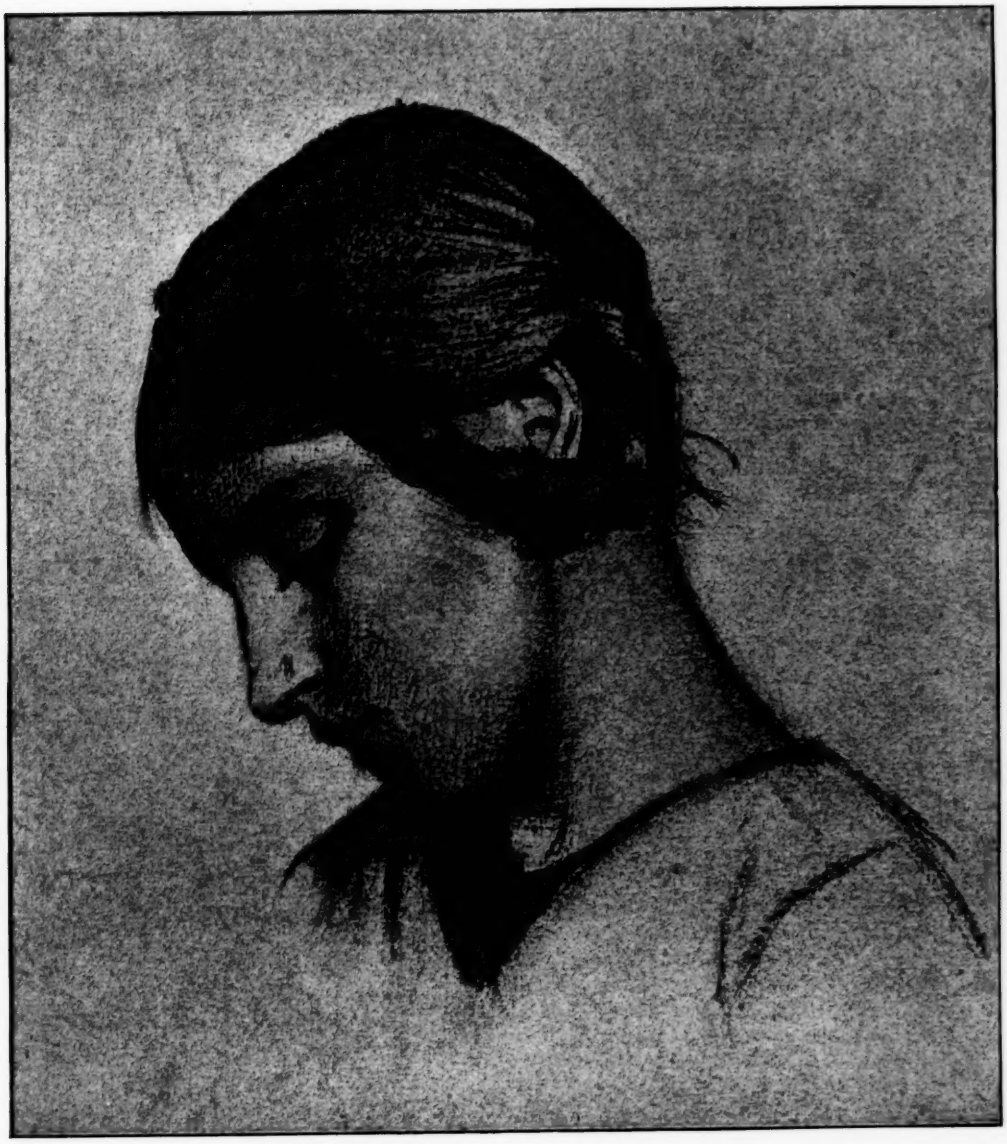
of a certain mind; nevertheless, it is in England that the most resolute search has been made (and that twice in the course of fifty years) for the recovery of the fresh impulses of the age before Raphael grew up. By the perversity of things the artists of those nations that have Middle Ages are bent rather upon the restoration of the antique, and therefore the making of the classic; for no art can live twice, and the classic had its own place in history.



ANGELS ENTERTAINING THE HOLY CHILD.

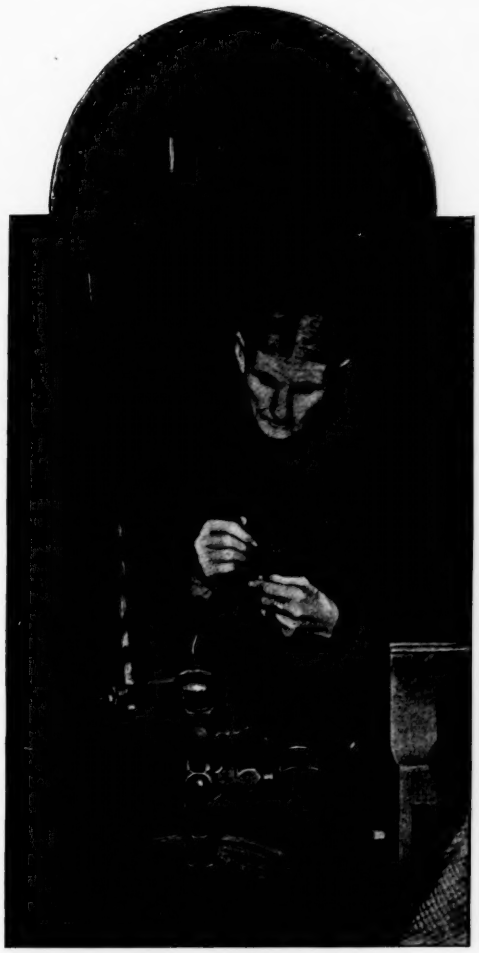
By Marianne Stokes.

Mrs. Marianne Stokes is freshly, simply, and directly a Primitive in art and heart. She stands very much alone, her impulse being all her own and purely characteristic. Her originality was certainly not asserted in the form of wilfulness in early youth. She was a docile student. Her career of learning in the schools at Munich was that not only of a pupil but of a disciple. She was devoted to her masters. Chief of these was Lindenschmidt, and the methods of the little Bavarian capital were to her for the first years all-in-all. She had been born—Marianne Preindlsberger—in Southern Austria, and therefore at the gates of that Venetian Italy which might have taught her the Oriental, Lombard, and Roman encounter from which the greatest school of colour in the world took its rise. Munich, needless to say, is not a school of colour. After Munich, Miss Preindlsberger worked in France, coming to Paris at the time when Bastien Lepage and the Realists were doing their best, in the open air, waiting for the incidents and accidents of passing life, for individual character; in that instant and impartial art each thing should have its distinct and several semblance, until the Impressionists, opening more sudden eyes upon nature, bantered the open-air painter with the individuality he recognised in each potato tumbled



STUDY FOR "ST. ELIZABETH OF HUNGARY." BY MARIANNE STOKES.

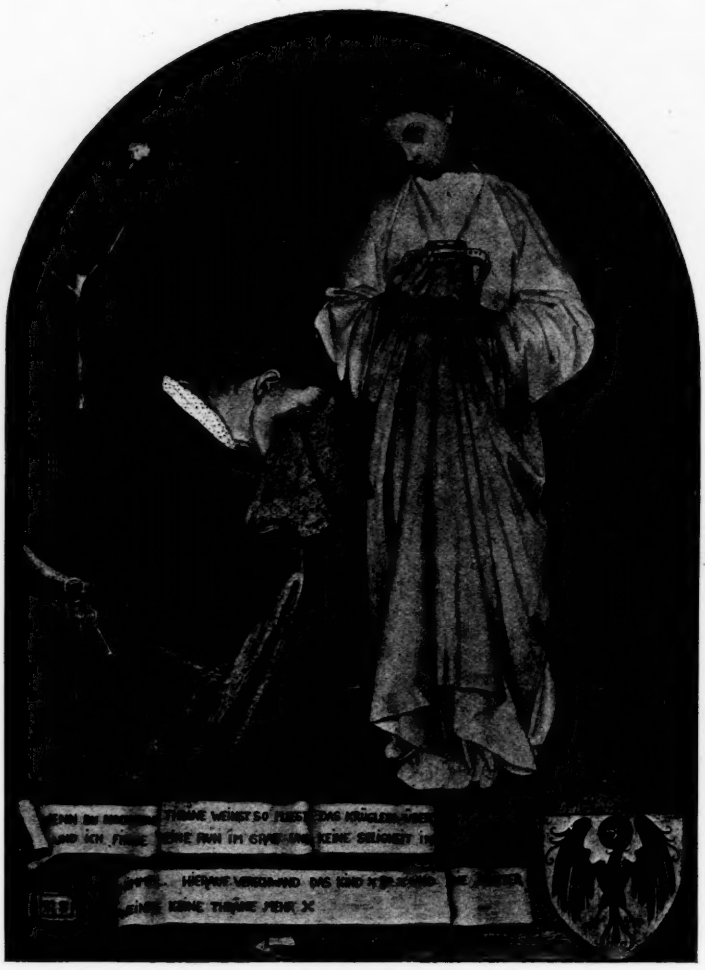
from an open sack. It was hardly possible to be young in France in the day of Bastien Lepage and not to be one of the Realists; not to seek the diffused light of those grey days that make steady out-of-door painting possible; not to eschew vivid and momentary lights; not to take nature and life in the daily act and the familiar aspect. Needless to say, the rule of the Realists was the reign of technique; the study of values became then all-important, and the pure execution that tends to efface itself in the rendering of atmosphere was studied as the consummation of pictorial art, beautiful by truth. Miss Preindlsberger doubtless learnt not a little that helped her to another manner of art, from the fresh, complete, direct, learned grey painting of the Realists. Neither in Munich nor in France had she had the opportunity of studying in a school of colour; not, however, because the painters with whom she worked were exclusively chiaroscurists, for they were not so; they aimed, as do most of the modern schools, at joining the two great schools of colour and light, but their colour was altogether insufficient. Her first conviction of the greatness of colour was gained when she was ready for it, in the galleries of Italy, and in the study of the primitive painters who seem to look not against the light, so as to see the shadows of a luminous world, but with it, so as to see the colours of an illuminated world. Doubtless Mrs. Stokes would hold most important two passages of her life—the conversion to colour, in the first place; and, in the second place, the abandonment of oil-paint as an encumbering material.



THE SPINNER.
By Marianne Stokes.

Mrs. Stokes had painted, after her German and French training, the "Dead Child," a group of a child and a little calf which was her high water-mark of realism, a charming mountain landscape with a Tyrolese girl leading her flock of goats, and several versions of the perpetual subject, the Madonna or Light of Light; these amongst others that were conspicuous for their beauty in the Academy and other London exhibitions. "The Annunciation" had already much of the primitive feeling. In "Angels entertaining the Holy Child" the Virgin was asleep whilst two childish angels in red entertained the waking Child with music. During the time of transition before the Tuscan galleries had completed the change in her method Mrs. Stokes painted "The Princess and the Page," "Aucassin et Nicolette," "Primavera," and a landscape—a wood with a faun or sylvan in his home. These are semi-decorative. The first picture that aimed at both pure decoration and pure spirituality was "Saint Elizabeth spinning for the Poor." But Mrs. Stokes found that she could not attain that aim until she should be free of oil-colour. Something, she thought, had been lost in the practice of art by the association of colour with oil. Too thick, too deliberate, too tolerant of handling and re-handling, too indulgent to the *à peu près* in execution, whilst it works for realism, oil-painting has separated the art of Europe from simplicity. Material controls the painter so far that the very existence of the spirit of realism has come to pass as a consequence of this imitative and yet hindering medium which encourages and hampers at once. This, at any rate, was the conviction of Mrs. Stokes when, being resolved that the grey colours of French painting should not be the final colours of art, she began to search for a ground and material such as the early painters used when art in Europe was born again. She found these in gesso and tempera, and the technique of

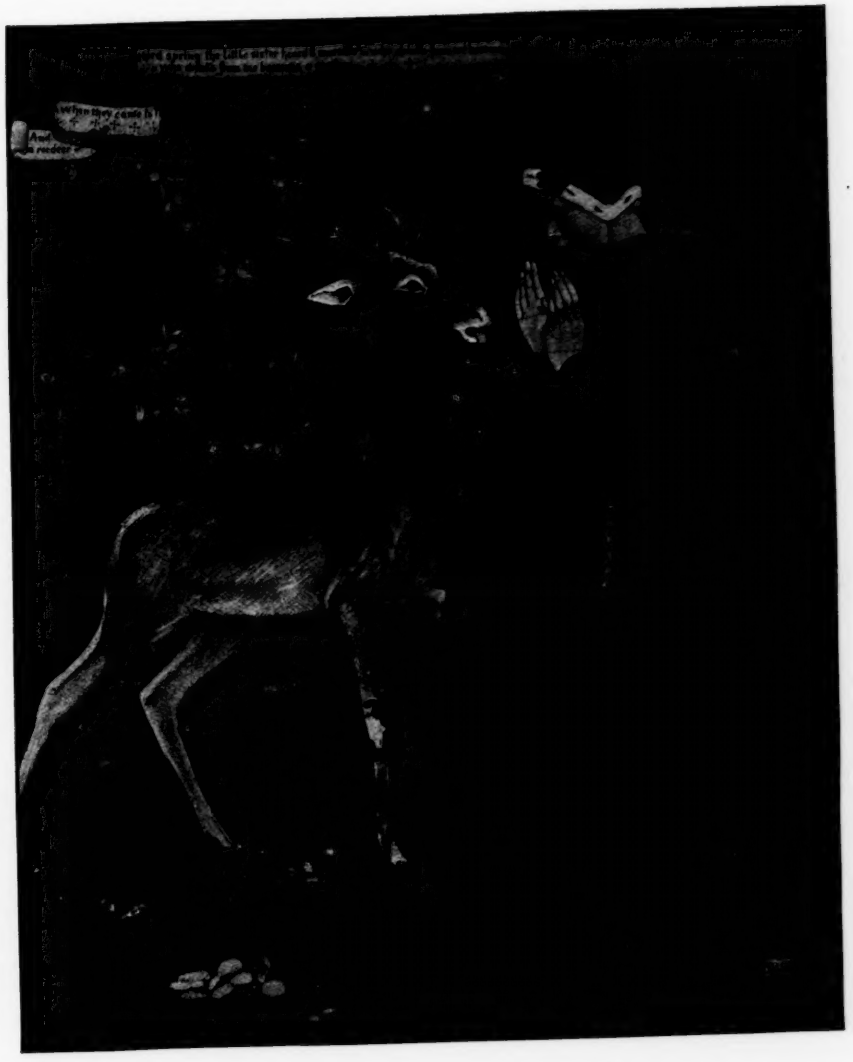
this painting—the mere material—led to the spirit and the idea. For Mrs. Stokes is evidently not amongst those who stop upon the technique and divide the matter from the form of art, which has never been done in a great school or, indeed, in any school whatever worthy of the name.



"THE JUG OF TEARS."
By Marianne Stokes.

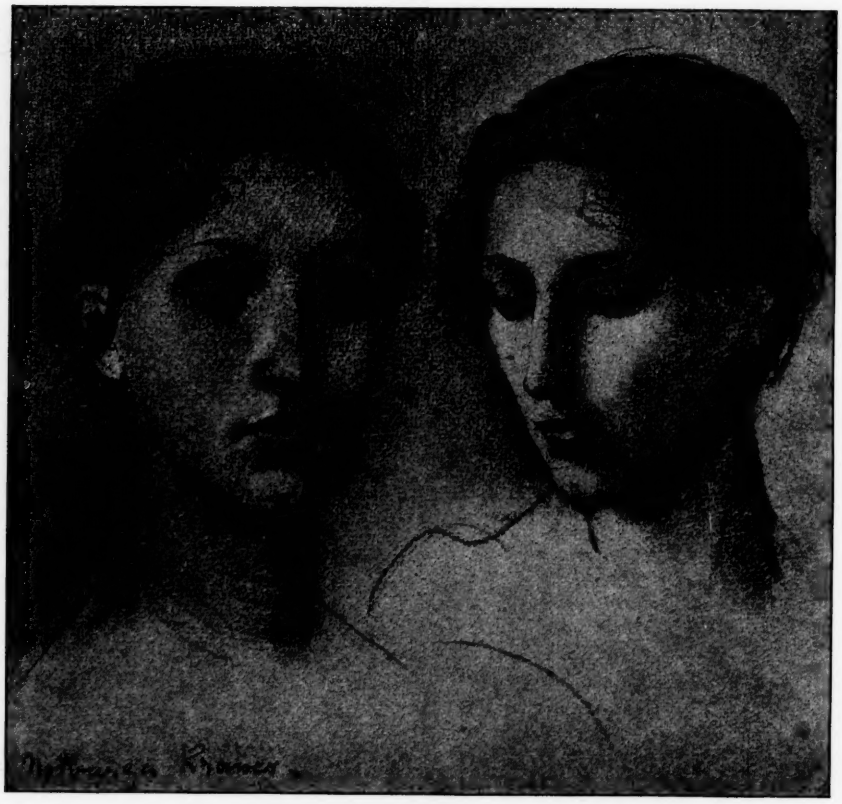
The case against oil-painting has been stated in her work on Cennino Cennini by Mrs. Herringham: "It has produced," she says, "many masterpieces, but destroyed monumental painting, not only in developing the taste for petty things, and petty methods, but also in rendering the labour so slow and so arduous that in this method a great undertaking seems impracticable." The same writer says of tempera: "If the Middle Ages preferred fresco and tempera—that is size-vehicles—monumental painting proves the justice of the preference; and the work of Cennino establishes victoriously that it was not done through ignorance." Mrs. Stokes studied Cennino Cennini in the course of her researches. She found the gesso ground, and the fresh and single medium, that put her in the place of the painters she best loved. For her the recovery of tempera was no less than the restoration of spirituality and decoration—two things long overpowered by the realism, drama, and complexity of oils.

However it may be for other artists, it is certain that Mrs. Stokes found in gesso and tempera the whole convention, and by concomitance the spirit, that suited her genius. She is by nature and grace a primitive painter in tempera, exquisitely sincere in feeling, mistress of a pure method; her handicraft would be rather encumbered than flattered by the facilities allowed by oils to mend and to add. She is direct, in heart and hand, and possesses the composure and the foresight that this simple and severe art of tempera demands. After three years of the practice she is still making experiments. She believes herself to have attained but the first degrees of an art destined to greatness. Great things and large things are to be looked for as a result of this recovery. Fine and vigorous is the hand, single is the vision, and pure is the intellect that have shown the way to an art about to live again. Mrs. Stokes is a painter of keen apprehension in simple things. No man or woman beginning the world at the time of the re-arising of art in Europe, when Romance began, could have a fresher spirit than hers, a clearer heart, or sincerer sympathies. It needs her noble simplicity to begin the reaction against modern contempt for feeling and thought in art. That contempt itself doubtless had its use as a protest against the sentimentality of the middle of the nineteenth century; but if so, its purpose is more than fulfilled, and the correction is becoming tedious. The century has corrected and bantered itself sufficiently. Let the dead bury their dead. We need no longer to hear hard things said about the anecdote and its literary interest; the suburbs



"LITTLE BROTHER AND
LITTLE SISTER" (GRIMM).
BY MARIANNE STOKES.

themselves have long been instructed that the anecdote and the literary interest are all wrong, and no one at Clapham would dare to admire a picture because it tells a story. Let the critic, then, consider his work more than done on this point, and let him allow the twentieth century to give back to painting all visible things, emotion that has expression, and histories that make pictorial signs and bear symbols clear to the eye. Mrs. Stokes has never deprived her pictures of these interests, but has used them sweetly in the scheme of direct and frank decoration. Nay, if the beauty of her composition may be made more intelligible by a legend, the legend is added to the decoration of the frame. No one who has seen the picture which shows the mother's vision of her little daughter in Paradise carrying the vessel full of tears, will wish the legend away; but to the greater number of these paintings on gesso of peasant women and children there is nothing to add: they are simple pictures of the wayside figures of the Dutch or German village, in their own nature and aspect. Their round faces, their capped heads, their starched dresses are painted by her with a peculiarly pure brilliance, a daylight radiance of tone that does not seem to owe its clarity and height to any relative depths or darkness. It is—doubtless thanks to gesso and a simple pictorial vision—a positive brightness like that of a white day when we look with the light and meet no shadows. Mrs. Stokes has compassed this brightness with no small art, finding no slight difficulty in keeping the high tone high enough to look brilliant in London. Painted abroad, pictures in tempera as well as in oils seem to sink in the low light. On one detail of her later work—the use of positive gold instead of the representation of the effect of gold according to the convention of painting—there must be opposed opinions. Not so in regard to the delicacy, the bloom, the unhindered colour and unhampered tone, the unclogged expression of the work she has done in her own appropriate medium.



A STUDY.

By Marianne Stokes.



A STUDY. By
MARIANNE STOKES.

THE *GRANDS PRIX* FOR ENGRAVING AT THE PARIS EXHIBITION OF 1900.

BY HENRI FRANTZ.

THOUGH less generally attractive than the painting and sculpture, the show of engravings at the Great Exhibition was nevertheless of paramount interest, both for the high average merit of the works exhibited and for the variety of method and experiment. For the province of engraving, though little studied or appreciated by the public, is a vast one; etching, line and wood engraving, lithography and colour printing are specialties of technique wherein the artist's imagination may find free play, and his hand may accomplish his most daring attempts. The list of exhibitors to whom the jury adjudged first prizes sufficiently confirms the view, for the most various and brilliantly contrasted styles of work were included, from the coloured sheets by Chéret to the restful monochrome of Carrière.

When the jury met for the first time, the highest award was unanimously voted to M. Bracquemond as the greatest of French engravers. I must therefore head the list with his name. Félix Bracquemond, born in Paris May 22nd, 1833, began as a lithographer under the guidance of Guichard, and first exhibited in the Salon of 1852 a portrait of his grandmother, in oils; the following year he contributed a portrait of himself, representing himself as holding a bottle of aquafortis, with needles, gravers, etc., by his side, by which he hinted at his preference for engraving. His first published plate, a reproduction of a work by Boissieu, bears the date 1849. His best known subsequent pieces are "Teal rising" and "Wolves in the Snow," showing accurate observation and faultless drawing. In all his works M. Bracquemond's talent is characterised by breadth and vigour of treatment, a vein of satire, and a spirited touch both of irony and poetry. That pictorial and literary influence should be discernible is not surprising in a man who lived in intellectual sympathy with Baudelaire and Théophile Gautier, whose portraits he contributed as frontispieces to "Les Fleurs du Mal" and "Le Tombeau de Théophile Gautier." But these and other literary friendships, besides those with Cladel, Dargenty, and Méryon, could not impair the admirable workmanship of the artist of whom Lostalot wrote

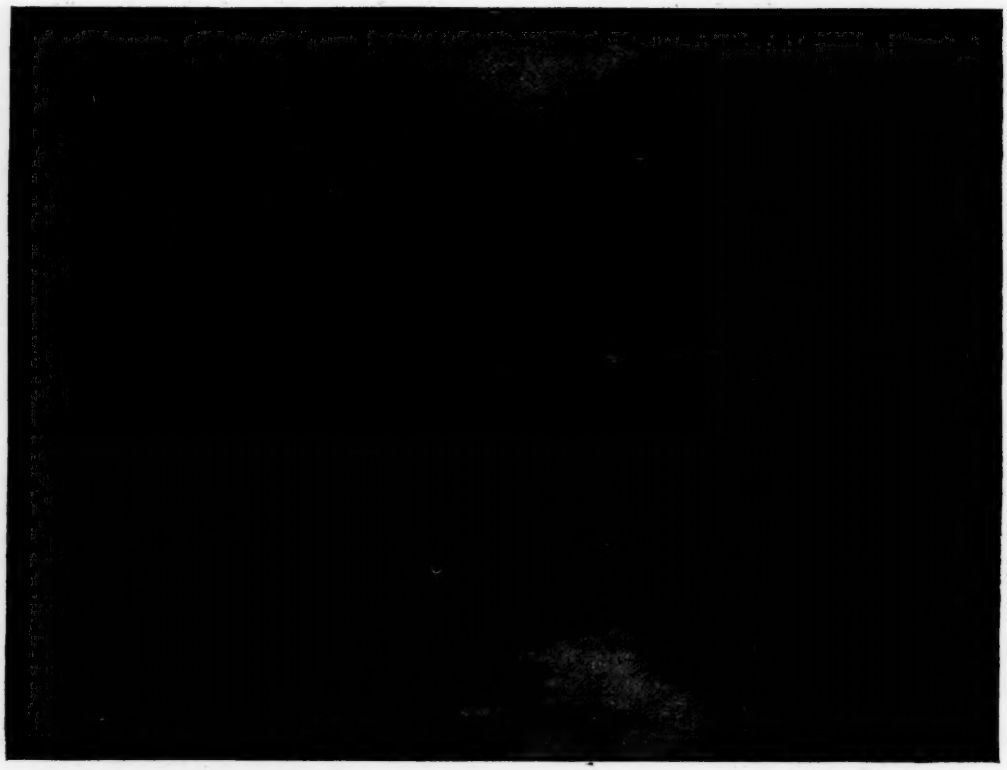


M. DELZAUT.
From the Etching by Félix Bracquemond.

that he "knows everything there is to know of his craft, is perhaps the soundest engraver of our time," as may be seen in the masterly prints after Holbein, Goya, Delacroix, Gustave Moreau, and Meissonier. "The Lost Game," after Meissonier, was shown at the Great Exhibition. Faithful though he is in the reproduction of other men's works, M. Bracquemond has his own individuality, as in his portrait of M. Delzaut, here reproduced for the reader. M. Bracquemond has also written papers on the engraver's craft, and a book, "Du Dessin et de la Couleur" (On Drawing and Colour), published in 1885.

M. Eugène Carrière's peculiar style as a painter is also to be seen in the fine series of lithographs

which won him a *grand prix*. They are characterised by the same keen sense of light and shade, the same subtle gradation of black and white; and anyone who had once seen a work by the painter of the "Théatre de Belleville" could not fail to recognise his hand in these characteristic heads. M. Eugène Carrière is essentially a portrait draughtsman, and he has lithographed the likeness of all the great men he has known—Auguste Rodin, titanic and powerful; Verlaine, socratic and smiling; Daudet, gently sceptic; Edmond de Goncourt, elegant, distinguished, and a trifle haughty. All these portraits of men of intellect have a documentary value and interest, for M. Carrière's art is concentrated and synthetical; Verlaine and Daudet live before us, with the very essence, each, of his countenance and his genius, as he might be content to figure in a National Portrait Gallery, if France, like England, possessed one.

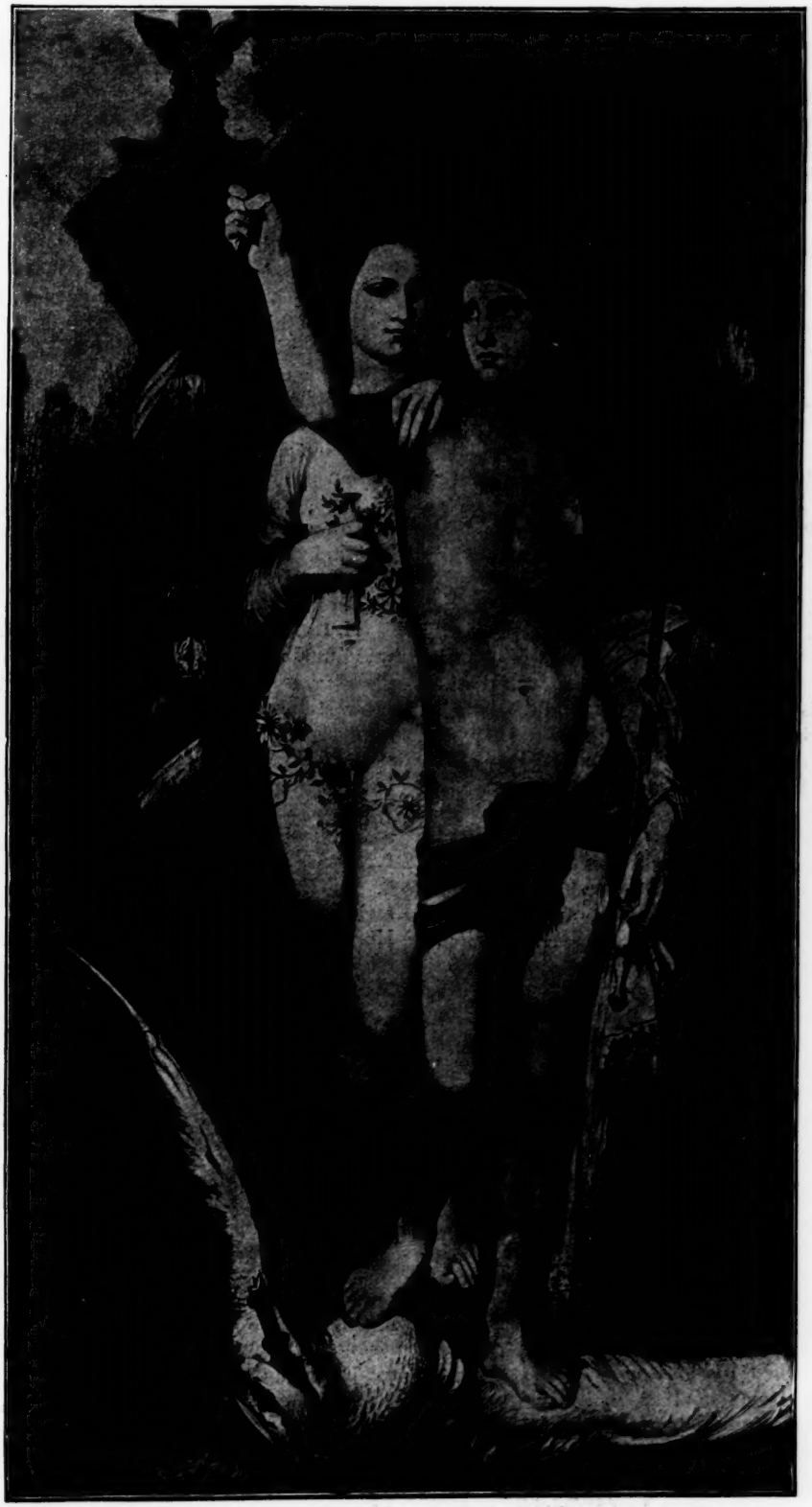


EVENING FISHING AT LONGPARISH

From the Mezzotint by Sir F. Seymour Haden, P.R.E.

Unlike M. Carrière, M. Théophile Chauvel is essentially an interpreter. Born April 2nd, 1831, he took a second-class medal in 1854. As a pupil of Picot and that good landscape artist Aligny, he first produced several etchings of original compositions; then he devoted himself exclusively to reproducing the works of other artists; Dupré, Daubigny, and Rousseau found him a faithful and eloquent interpreter of their pictures. Chauvel works almost exclusively in landscape. On close examination of such pieces as Corot's "Drinking-place," Leader's "Sand-hills," or Millais' "Autumn," we find, it is true, a certain uniformity of texture; but if the spectator stand a little way off, the work is seen to be singularly intelligent, giving not merely the general effect but the detail, and even the touch of the painter on his work. We feel—this is Chauvel's great merit—that, standing before the work he was to reproduce, he has assumed the frame of mind which the painter brought to the study of nature.

Chéret's work may be summed up in the statement that it aims at popularising this class of art. In fact, since 1866, when he produced his first "posters," "La Biche au Bois" and "Valentine"—representing *Punch*—this wonderful artist has never ceased to delight Paris by his inexhaustible high spirits and ingenuity. He is a man of prodigious and unique fancy, creating



MEDEA AND JASON.

From the Etching by Jean Patricot after the Painting by Gustave Moreau.

day after day the most amazing and charming inventions, with a variety and readiness that are quite unparalleled. M. Jules Chéret seems to have solved the problem suggested by Ingres, "Given a slater falling from a roof: to have him on paper in four lines before he reaches the ground." Chéret certainly would be capable of this, for nothing can compare with the certainty and "go" of the figures he sketches on the stone. The inner spirit of the man, indeed, is rather that of a Watteau of the twentieth century, whose Pierrettes, Harlequins, and Clowns embark for the Isle de Cytherea with no less grace than Scapin, Sganarelle, and Cydalise. What radiant creations spring from Chéret's fancy and brighten our gloomy streets! The artist of these lithographs has raised the "poster" to the level of high art, and the creator of this branch of it has at last, after years of effort, received the official recognition which follows so late on that of the public, always alive to a really fine thing.

Less original and creative than Chéret, Besnard, or Carrière, who have found in themselves really new types and methods, M. Marcelin Desboutin, born in 1822 at Cerilly (Allier), has won distinction by his dry-points of genre and portraits. He formerly lived at Florence, in a villa rich in old pictures; of these, between 1854 and 1875, M. Desboutin engraved a great number. He has since lived in Paris and at Nice, finishing the chief part of his works; among these must be mentioned the plates from the famous Fragonards at Grasse. He has also engraved portraits of great power. One of himself and one of M. Alexandre Dumas fils were sent to the Great Exhibition.

M. Léopold Flameng, born at Brussels in 1831, is one of the great French masters of engraved reproduction. Like M. Achille Jacquet, M. Flameng prefers to work from the classical masters. He began, indeed, on different lines, aiming at the production of original etchings. But from 1853 till 1859 his efforts were in vain. Then, when the *Gazette des Beaux Arts* was started, Charles Blanc, the originator of that capital periodical, directed Flameng's attention to the great masters, and for many years he worked for the *Gazette*, achieving the difficult task of engraving at the same time quickly and well. He also became a highly successful teacher. His most brilliant pupil is M. Laguillermie, who was judged worthy of the same reward as his master. M. Laguillermie has been an exhibitor since 1863; he took the Prix de Rome in 1866, and has illustrated "*Paul et Virginie*," the works of Voltaire, the Life of Benvenuto Cellini, and other works precious to the book collector. He has also made a specialty of engraving the works of Van Dyck, and of some modern painters, such as Orchardson.

But in the interpretation of the old masters M. Jacquet certainly takes the palm. His plate from Mantegna's triptych is one of the masterpieces of modern engraving, so perfect is his knowledge and his comprehension of the work.

M. Waltner's choice of subjects makes him one of the most popular engravers with the general public, more easily appealed to, it must be owned with regret, by a print from M. Roll's "Centennial Fête" than by such a work as M. Jacquet's. M. Waltner, the son of an engraver, learnt the secrets of his craft at an early age. His name, as M. Béraldi has very truly said, is associated with the extreme limits of liberty of method. Though he studied under Martinet, M. Waltner is the very antipodes of that strict and cold executant; nor has he yielded to the influence of the Italian schools with which he made acquaintance as winner of the scholarship at Rome in 1868. His affections were set on the Germans and the Dutch, but he subsequently deserted them to reproduce chiefly modern pictures, more particularly those of M. Roybet.

M. Lionel Le Couteux, a pupil of M. Waltner's was found at the Decennial Exhibition with some pleasing works, such as the Virgin and Saints, after Rubens; he is a conscientious artist, but of no conspicuous individuality. The same may be said of M. Alfred Sirouy, whose lithographs very happily reproduce Prudhon's graceful figures, as formerly they did Correggio's nude nymphs. M. Sulpis worthily completes this group of careful and sound engravers; and even by the side of M. Bracquemond, the artist of a delightful series of etchings from the works of Gustave Moreau, M. Sulpis has produced a very good engraving of Moreau's "Lyre d'Orphée" and "La Muse et le Poëte."

Among the younger engravers, one is especially worthy of attention and takes a foremost place by the quantity and quality alike of the works he exhibited. This is M. Jean Patricot. His plate of "Medea and Jason," after Moreau, is a capital work, both for accuracy of drawing and delicacy of detail. All the characteristics of this famous picture are to be found in M. Patricot's interpretation, and yet the interpretation is original because the engraver has adhered to the means of modelling proper to his craft and attempted none of the methods of the brush. It must be added that M. Patricot draws with unfailing precision, and takes us back to the often neglected tradition of the greatest masters of line.

Besides the *grands prix* awarded to French engravers, some were given to foreign engravers and etchers. In Germany we have Koepping and von Menzel, two very different artists. Professor Karl Koepping, whose wonderfully light and elegant glass-work has been reviewed

and illustrated in these pages,* is conspicuous for his imagination; his fancy loves to linger on historical ground, as may be seen in his plate "Anslo, priest of the Mennonites, consoling a Widow;" while Herr von Menzel has a keen eye for reality.

The best known of these foreign artists in black-and-white is Mr. Whistler; his small etchings, so nervous in style, are almost familiar to the Paris public, to whom he long since exhibited views of London of striking individuality. His works do not appear in the official catalogue—any more than his picture of "Little White Girl," the presence of which gave so much offence in quarters where the observance of the rules was held to be an essential condition of exhibition. Then from England comes Sir F. Seymour Haden, the distinguished President of the Royal Society of Etchers, who exhibited only two works—mezzotints—but both of the highest quality. M. Bauer, *lauréat* of Holland, was more completely represented; his ten contributions dealt with scenes of Persian, Italian and Egyptian life. M. Anders Zorn's painting is apt to be heavy, and his colour no less, but his engraved work is free from this defect. He first revealed himself in this light at the Exhibition of the Peintres-Graveurs in 1891. The technique is singular, for he has a habit of scarring his plate with diagonal lines, which produces a peculiar strength of effect and solidity of structure. Some of M. Zorn's plates have become famous: The portrait of the artist and his wife, "The Waltz," portraits of Mme. Dayot, of Mdlle. Rosita Mauri, and of Prince Eugene of Sweden.

Daniel Vierge, whose real name is Urrabieta, is one of the great Spanish artists of the time. He displays in his work the fire and spirit of Goya, and a strong feeling for truth. This engraver, who has not achieved all the fame he deserves—apart from his reputation as an illustrator pure and simple—was born at Madrid in 1831. He came to Paris in 1867, and was employed in drawing for the illustrated papers. Vierge then made a series of illustrations for *Pablo de Segovia*, but had not yet finished them when he was seized with paralysis of the right side; however, the unconquered artist learnt to draw with his left hand, and soon recovered his mastery, as may be seen in the quantity of work he has since produced, among other things some admirable wood blocks published in *L'Image*. Among his contributions to the Decennial Exhibition, his "Village Bull-baiting" is highly remarkable, a work worthy of his Spanish predecessors.



FANTAISIE.
From the Lithograph by J. Chéret.

Besides the artists here named, many more in the foreign sections would have been deemed worthy of first-class honours; but the list was already long, and the jury were compelled to leave it to the public to give the recognition of opinion.

* MAGAZINE OF ART, May, 1897.

HER LATE MAJESTY'S PRIVATE SCULPTOR: MR. F. J. WILLIAMSON.

By ARTHUR FISH.

IT is more than thirty years since Mr. F. J. Williamson was formally presented to Her late Majesty Queen Victoria, an introduction that led to the purchase by her of his little group of



PRINCE EDWARD OF YORK.
By F. J. Williamson.

"Hetty and Dinah"—a subject taken from George Eliot's "Adam Bede." From that time onwards Mr. Williamson retained the royal favour, and received in nearly every successive year a commission from her Majesty. The first of these was for a memorial to the Princess Charlotte, destined originally for the Mausoleum at Claremont. The work was, however, esteemed so successful that it was placed in Claremont House, where it still remains.

Mr. Williamson was born in Camden Town in 1833, and from an early age had a great desire to be a sculptor. He was brought under the notice of the late Mr. John Bell, then in the full tide of his career, and was invited by that sculptor to enter his studio as a pupil. Mr. Williamson stayed there for some time, and then by the advice of Bell he joined that sculptor's modelling class at Somerset House. While a pupil in this class he became acquainted with John Foley, R.A., who, shortly afterwards, offered him a position in his studio, with the assurance that he would show him whatever he could of his art. Mr. Williamson gladly accepted the offer, and after three or four months' attendance he was formally apprenticed to Foley for a term of seven years. This association was not broken for more than two decades, not until eighteen months before Foley's death, which occurred in 1874.

Under two such masters as Foley and Bell Mr. Williamson was not unnaturally imbued with the classic tradition of sculpture, and as assistant to Foley he had plenty of practical exercises in the lessons imparted. It is, therefore, natural that he tends towards the classic, although he realises that the ideas of his masters belong to a bygone age. While sympathising with the modern decorative treatment of sculpture, he objects to the tendency to combine metals and marble in works of this kind. He is of opinion that the marble is good of itself, and that the combination detracts from the dignity of sculpture; but this, of course, was not the view of the ancients.



HETTY AND DINAH.
By F. J. Williamson. Purchased by Queen Victoria.

At one period of his connection with Foley there were no commissions in the studio for a space of two years, and the pupil had to pur-



HYPATIA.
By F. J. Williamson.

late Majesty and the Prince Consort went to the studio to see it, and as Foley had received no intimation of the visit in time to secure his attendance, the duty of host fell to Mr. Williamson, and he thus first came into the presence of her Majesty. It is characteristic of the Queen that when the sculptor was formally presented to her by the Princess Louise some years after this, she recognised him as the young student whom she had met in Foley's studio.

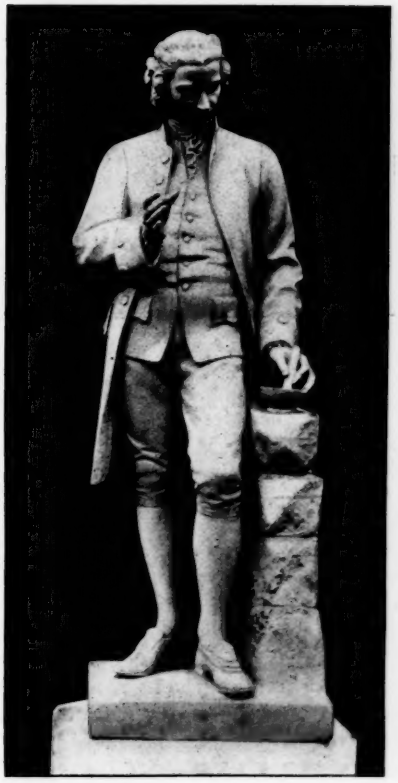
Whilst he was at work with Foley, too, Gibson, whose name was then one to conjure with, paid a visit to England to look for an English assistant. The invitation was given to Mr. Williamson, who consulted Foley as to whether he should go to Italy or get married. The latter alternative was the one advised, and in 1857 he carried it into practice and made his home at Esher, where he has since remained.

Since the 'seventies Mr. Williamson has occupied a picturesque house which was once "The Grapes" Inn and Coaching House, and has established his studios in the outhouses of the building. Here he has modelled all the members of the Royal Family, with the exception of King Edward and the Queen Consort, and has executed considerably over two hundred busts of people eminent or otherwise, in addition to a great number of public statues and memorials. Principal among the latter are his statues of Queen Victoria, for the original one of which he was granted special facilities and as many sittings as he deemed necessary. The statue was executed for the Examination Hall of the College of Physicians on the Thames Embankment, and at the time of its erection his Majesty the King (then Prince of Wales) said, "There is, I believe, no finer statue of the Queen." Replicas have been erected at Rangoon, King Williamstown (Africa), Auckland (New Zealand), and Londonderry—the first statue of Queen Victoria erected in Ireland.



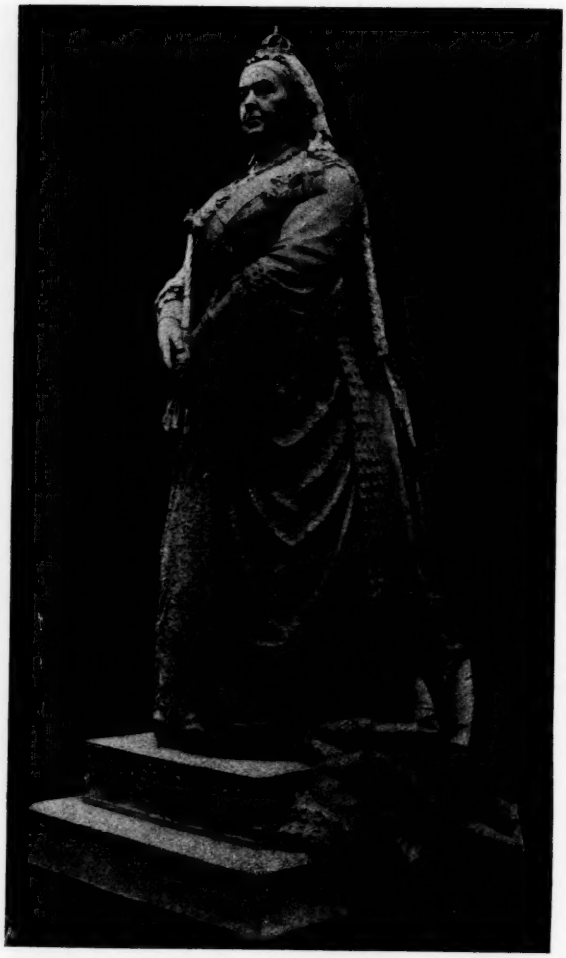
ROBERT BURNS.
By F. J. Williamson.

There is a point of special interest connected with Mr. Williamson's statue of "Sister Dora" at Walsall: it is that, at the time of its erection, it enjoyed the distinction



DR. PRIESTLEY.
By F. J. Williamson. At Birmingham.

of being the only statue of a woman—other than of royal personages—in the country. For Birmingham, Mr. Williamson modelled statues of



QUEEN VICTORIA.

From the Statue by F. J. Williamson at Londonderry. The First Statue of Queen Victoria erected in Ireland.

Dr. Priestley, Wright, George Dawson, and Josiah Mason, in addition to the pediment of the City Art Gallery. At Liverpool he is represented by the statues of Hugh Stowell Brown and Sir John Pearson, the latter of which stands in front of the Exchange. In the market square at Kingston-on-Thames is the Shrubsole Memorial, and in Esher churchyard is the curious memorial erected by the late Lord Esher to the memory of his son, who was killed in the Egyptian Campaign. Lord Esher directed the sculptor to execute recumbent figures of himself, in his robes as Master of the Rolls, and of Lady Esher, and thus was represented as in death for many years before he himself was laid to rest in the vault beneath. At Esher also is a memorial of Queen Victoria's Diamond Jubilee; and in St. Paul's Cathedral is the memorial to Dean Milman, one of the sculptor's most successful works.

For the Colonies Mr. Williamson has executed many works, among which may be mentioned a recumbent figure of Bishop Harper for Christchurch Cathedral (New Zealand), a statue of Hon. Robert Godlonton for Grahamstown (South Africa), and a statue of Sir Langham Dale for Cape Town.

The commission for a small figure of the young Princess Alice of Albany was given to Mr. Williamson, and the work was intended as the Duchess's birthday gift to the Duke, but before it was completed the Duke died. By special command of the late Queen, space was reserved for the work in the Royal Academy Exhibition then in course of arrangement—one of the few occasions on which this prerogative of the Sovereign has been exercised. A statuette of Prince Edward of York, somewhat similar in design to this work, was in the Academy Exhibition of 1896.

Among Mr. Williamson's ideal works the most noteworthy is the "Hypatia" executed for Lord Coleridge, shown at the Academy in 1891. The coincidence of its resemblance to Mr. C. W. Mitchell's painting, "Hypatia," exhibited in the Grosvenor Gallery in 1885, will strike every observer—although, of course, it is no more than a coincidence. His bust of Lord Coleridge is a curious effort, for the commission was given on the direct understanding that the bust was to be modelled on the lines of ancient classic works, as it was to occupy a position in the judge's study along with busts of Plato and other classic writers. The injunction was duly observed and the result was an effective and characteristic representation of the eminent jurist.

The statuette of Robert Burns, illustrated on p. 253, was executed in response to an invitation from an Ayr committee appointed to obtain a statue of the national poet. The competition was intended to be limited to Scotsmen, and the invitation to Mr. Williamson was given under the mistaken impression that he came from across the Border. The design, although an approved one, was, therefore, not carried further.

GEMS OF THE WALLACE COLLECTION.

BEING REPRODUCTIONS OF MANY OF THE MOST ADMIRABLE PICTURES AT HERTFORD HOUSE.—VI.

30. The Setting of the Sun. By F. Boucher.

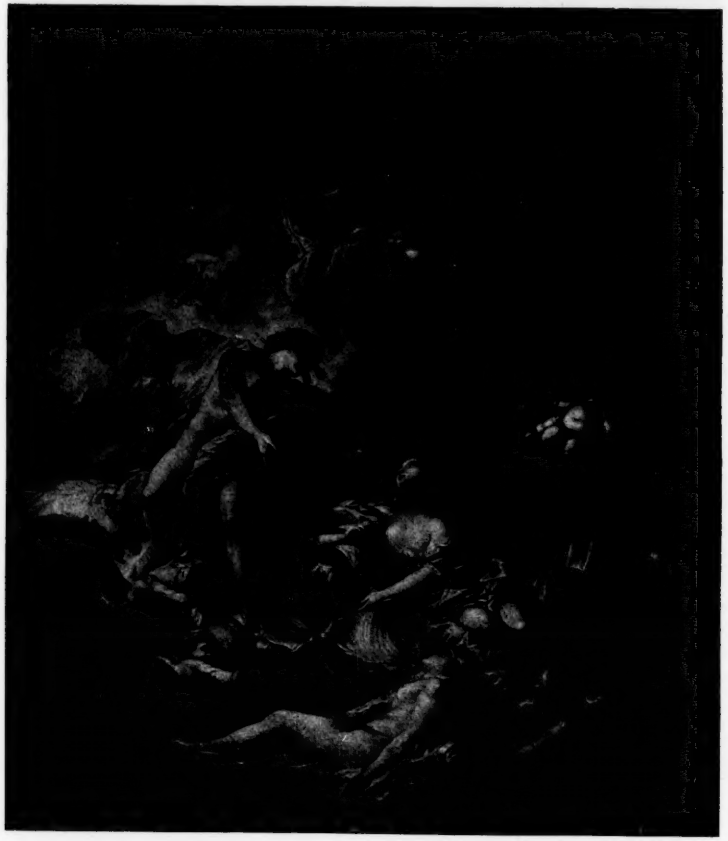
The story of Apollo was full of interest for Boucher. In his "Four Seasons," in "The Sun begins his Course," and other works, Boucher loved to paint the praises of the son of Jupiter and Latona; and, again, "The Rising" and "The Setting of the Sun" afforded him other opportunities with the same theme. But it is going too far to imagine that Boucher troubled himself about the intellectual or poetic import of his motive so long as he could convert it into a bevy of dallying heroes, sprawling goddesses, amorous shepherdesses, and busy Loves—an ordered riot of decoration, delightful to the eye, less agreeable to the taste. In some respects Boucher is the French Rubens. He had an amazing fecundity of idea, a love for the suave lines of the human form, of the almost fatal facility in design, the rapturous delight in piling up warm-blooded nymphs and Cupids, erotic gods and swains and shepherds, and all the *mise-en-scène* of a Franco-classic mythology or of an Arcadia more modern if not less impossible. He was a pallid reflection of the Fleming, no doubt, without his power, without his sincerity, without any pretence of his own faith in his tritons and nymphs, his gods and goddesses; but he had not a little of Rubens' verve and "go"—sufficient, at all events, to do justice to the airy frivolity of most of his subjects. It must not be forgotten, moreover, that these particular pictures were not primarily intended as pictures, but as models for the Gobelins Factory, for conversion into tapestry. So judged, many of Boucher's subjects become intelligible and, artistically considered, justifiable. Yet it was as nature and not as paint that the artist's work was judged by his contemporaries; and although we may fairly hold him to reflect the temper and taste of his age, we must remember that he found critics as severe in his own time as in the colder and more prudish quarters in the present day. What Carlyle called Boucher's "du Barrydom" (but which he might as well have called "Pompadourism") has since been translated into "every offence againt propriety and good taste." Diderot, Boucher's contemporary, at one time fatuously enthusiastic, at another violently hostile, would exclaim against "this man" in passionate, even virulent, terms, denouncing the "Jove in shape of Diana surprises Callisto" (No. 446 in this collection) for its "degradation of taste" and so forth, which he declared to follow naturally on the "depravity of manners" to which such pictures pandered or even perhaps more actively induced.

The "Rising" and the "Setting of the Sun" were handed over to Cozette and Audran at the Gobelins for reproduction in tapestry, just as other of the master's works had been confided to Jan, Lefebure, Mozin, and others. In the month of July, 1753, they were taken from the factory for exhibition in the Salon, which was then held later in the year than at present. In the *Archives Nationales*, O[1] 1907, we find a letter from Lépicié to the Director-General, in which he says: "I have given instructions to the Sr. Cozette to remit to the Sr. Boucher the two pictures representing the 'Rising' and the 'Setting of the Sun,' which you wished to see at the Salon of which you have appointed the opening for the 18th August next."

On the opening of the exhibition these pictures created a furore. Amongst others, the Abbé Leblanc was entirely seduced by them, and his rapturous "Observations" on them, little priestly in tone or temper, may be read to this day. "Where," he cries, "does M. Boucher find models of this sort of beauty? The ever-changing touch makes us feel the strength of the Tritons and the delicate flesh of the Nereids. What *galanterie*, what voluptuousness, everywhere!" Another celebrated the "Modern Correggio," but Grimm still turned a contemptuous eye on "this fan-painter" and his "detestable colour." Time has looked more kindly on the great decorator—for such he surely was—and the de Goncourts have added their tribute to these two pictures, which they proclaim the masterpieces of the artist. These companion works were bought from the Salon by Madame de Pompadour, and at the sale of her effects in 1766 they were acquired by M. de Saincy for 9,800 livres (£392). They found their way into the Commailles Collection, and when that collection was dispersed they were acquired for Lord Hertford for £808. They were lent by him to the exhibition in Paris in 1862.

31. The Sleeping Sportsman. By G. Metsu.

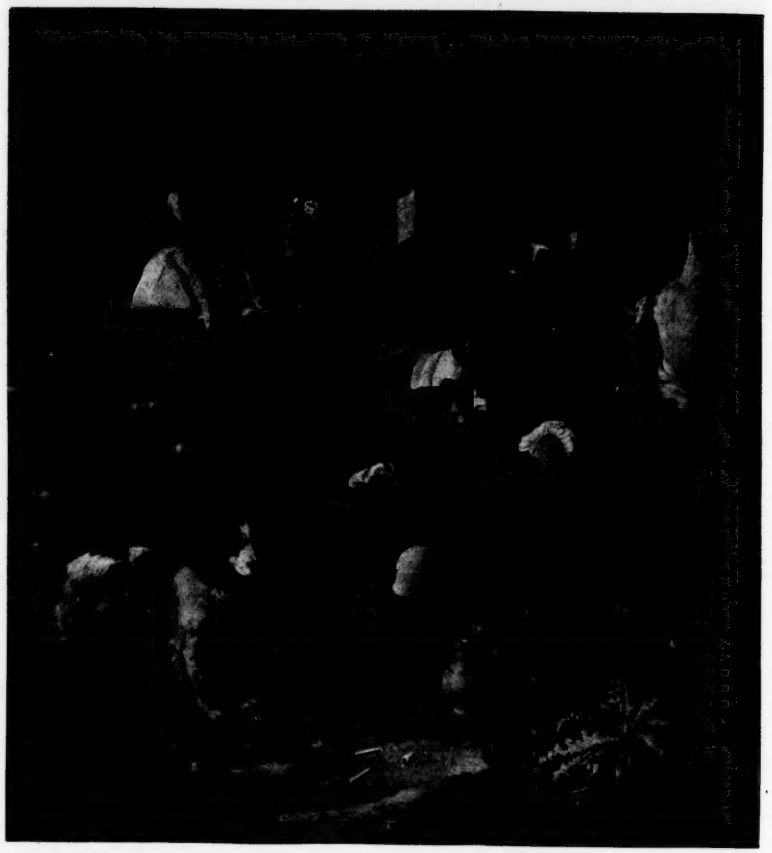
The "Sleeping Sportsman" is the picture which as "Le Chasseur Endormi" has always been of the highest repute among connoisseurs. It was one of the gems of the Fesch collection, and was acquired by Lord Hertford at a periodical sale of that vast gallery, when he paid £3,000 or 13,850 scudi. It might be said that in this work



125½ IN. x 102 IN.

THE SETTING OF THE SUN.

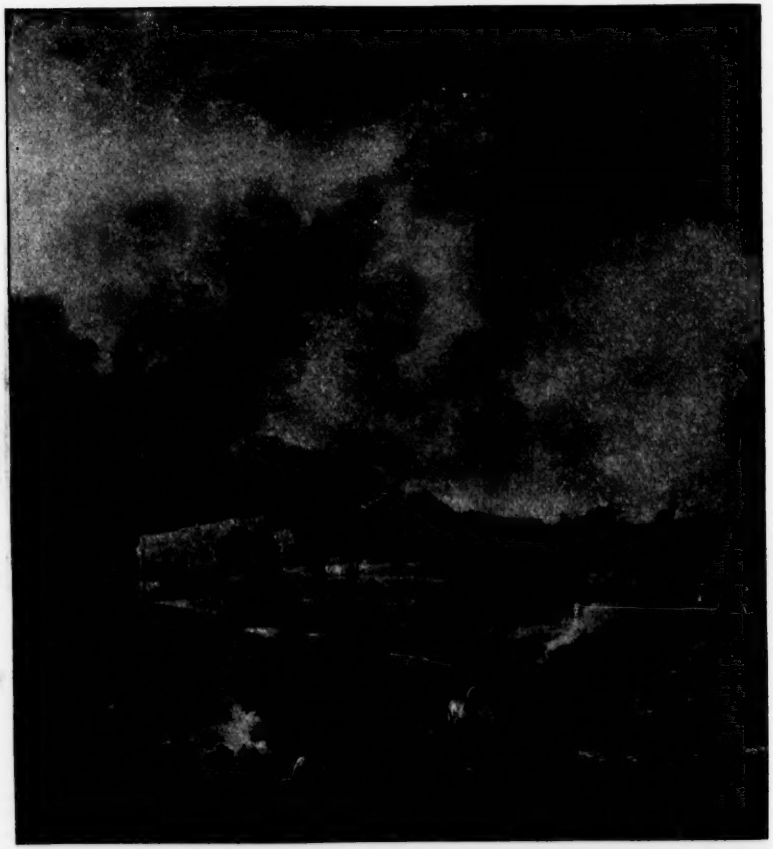
By F. Boucher.



16 IN. x 14 IN

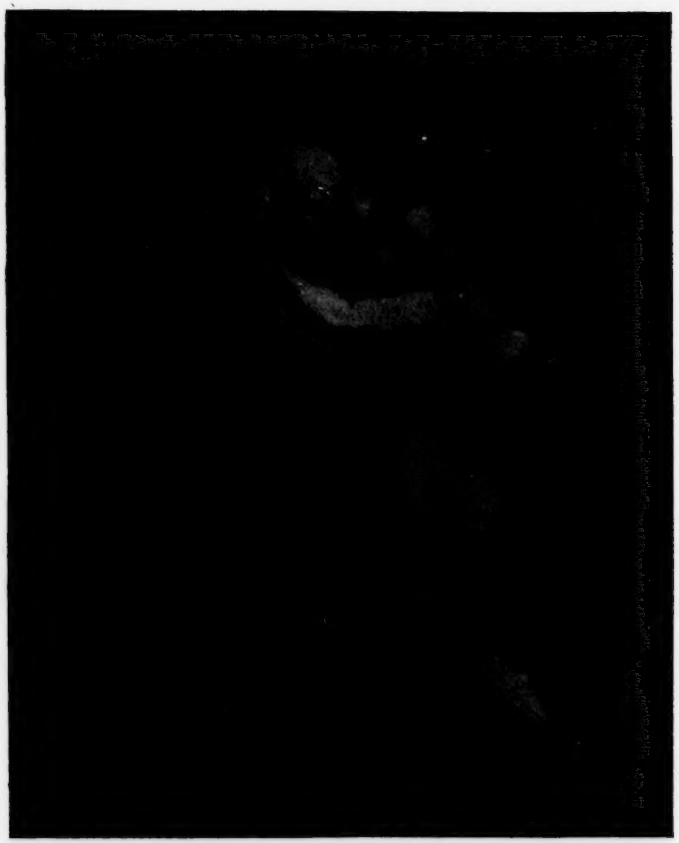
THE SLEEPING SPORTSMAN

By Cabriel Metsu.



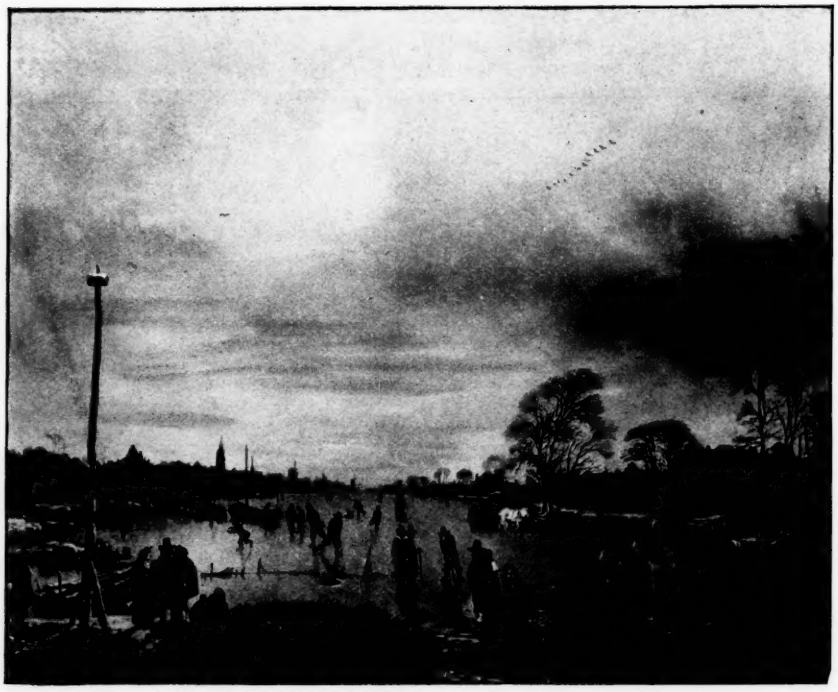
20½ IN. x 16½ IN. AFTERNOON LANDSCAPE, WITH A WHITE HORSE.

By Philips Wouverman.



42 IN. x 32 IN.
THE VIRGIN AND CHILD, WITH ST. JOHN AND TWO ANGELS.

By Andrea del Sarto.



19¼ IN. × 28¾ IN.

A SKATING SCENE.

By Aert van de Neer



18¾ IN. × 15 IN.

THE LISTENING GIRL.

By J. B. Greuze.

Metsu touches his highest point of achievement. It is not so graceful and elegant as many of his Terborch-like paintings; nor so dramatic as "The Letter-writer Surprised," also at the Wallace collection. But there is humour in the figure of the sportsman now in his second heavy sleep—he clearly let one pipe fall and break before he woke up and called for another. There is humour in the figure of the man—friend or landlord—who steals his spoil, while the landlady looks on and laughs at the joke; and there is humour, too, in the dog, so poor a watcher that he stands utterly unconcerned at the robbery of his master. This is an admirable example of those tavern-door scenes of which many Dutch painters were such masters—such as Adriaen Van Ostade, in "The Fiddler" at the Hague, and many more that might be named.

32. Afternoon Landscape, with a White Horse. By Philips Wouverman.

This "Afternoon Landscape" is an exquisite example of what is known as the painter's third manner: it is silvery in tone and fine in atmospheric suggestion and aërial perspective, harmonious and with a good sky. Landscape and what may be called "sand-bank" pictures are as characteristic of Philips Wouverman as his military pieces; and in the former he was a follower of his master Wynants. It is interesting to compare this picture with others of the same class; for example, with the picture in the Munich Pinakothek which came from the collection of King Maximilian I. Here, although the composition is wholly different, the sentiment is the same, as well as some of the chief materials—the man mounted on an old horse, a peasant with a stick close to him, crossing a stream by a plank bridge. The spot seems to be almost identical with that in the "Landscape" (882) in the National Gallery, and with that frequently painted by his brother and pupil Jan, as also by his teacher Wynants. It probably represents the outskirts of Haarlem. Of the genuineness of this work there is no doubt; but suggestive reflections of an uncomfortable sort are induced by the statement that if only half the works attributed to this prolific master in the better European collections really came from his hand, there remain some 500—or one elaborate composition for every three weeks of his comparatively short life.

33. The Virgin and Child with St. John and Two Angels. By Andrea del Sarto.

The vigorous yet manly sweetness of expression which characterises so much of Andrea del Sarto's work are to be seen in the beautiful "Virgin and Child" here shown. It is a picture which by itself justifies the tribute paid—not to himself, it is true, though with a slight change it might have been—on a print of one of his pictures, "Diffusa est gratia in labiis tuis." When the work was exhibited at the Manchester Art Treasures Exhibition of 1857, Waagen declared it "by far the most important picture by this renowned master in the exhibition. To the pleasing character of the heads and grace of movement peculiar to the master this picture unites a warmth and power of tone very rare with him, and a charming equality of execution." But another critic—whom I take to be Sir George Scharf—thought it, strangely enough, not very striking, and wanting in breadth and solidity. He objected that the peculiar position of the Infant Saviour, placed in front of the Virgin, both figures being seen *sideways*, destroys all effect of breadth, not merely of light but of shadow also; while the general effect, he added, greatly resembles that of Fra Bartolommeo.

This panel—"La Vierge de Pade"—is celebrated. It is one of the pictures which Mr. Buchanan and Mr. Champernowne were interested in importing from Italy in 1805, an enterprise in which the Rev. Mr. Holwell Carr shared when, at their solicitations, he assumed a portion of the risk. It was painted in 1528, and is thus one of the few pictures in this collection by a contemporary of Raphael. It is now recognised as among the finest examples of the master in England. In course of time it passed into the Aldobrandini Gallery for £1,260, and became one of the gems of King William II of Holland's Gallery; and when that famous collection was sold by auction in the year 1850, it was the object of a spirited contest between the bidders. After not less than half an hour's struggle (another witness declares it to have been an hour) against the representatives of several European Courts, the picture was knocked down to Mr. Mawson, acting for Lord Hertford, for the sum of £2,521, or, as was given out at the time, for 30,250 florins. Upon the rock over the angels' heads it is inscribed "Andrea del Sarto Florentino Faciebat," with the monogram "A. V.," the final letters standing, of course, for the artist's name, Andrea Vannuchi.

This picture—in which, by the way, St. Joseph is seen in the distance listening to heavenly music—is remarkable for its originality of composition and for its charm of effect. It gives testimony of two of the painter's preferences: the first, that of arrangement, the second, that of type. He was fond, in his numerous pictures of the same subject, of making the Child standing on his mother's knee, or on a balustrade in the manner here shown, as may be seen in the picture in the Stafford Gallery. But he was far fonder of using his wife Lucrezia, here represented, as his model

of the Virgin. And how unfit she was!—beautiful, fascinating, entirely enslaving her weak-willed spouse, body and soul; luring him on to wild extravagance, disgrace, and crime, and deserting him before he died of the plague. We see her often, pretty, sweet, and tender, in Andrea's pictures. She is in the Madonna dell'Arpie, in the Uffizi (in which the Infant Christ bears the same roguish expression); in the Madonna in the Munich Gallery (No. 1066); in the "Holy Family" in the Borghese Villa, both as to types of mother and children; and in the "Madonna del Frils" belonging to Mr. Leopold de Rothschild, in which the Child's head is in the same attitude as in the Wallace picture, and the St. John is much alike. Again, in the "Portrait of a Woman" in the Uffizi, the same lady is clearly represented—she of whom Vasari has given us so severe, yet obviously so true, a description.

34. A Skating Scene. By Aert van der Neer.

Aert van der Neer is most famous, of course, for his moonlight pictures, of which two grace the Wallace collection; but he is not less well-known for the frost scenes and skating festivals to which he so often devoted his brush. Of these also two are to be found in Hertford House; the finer, perhaps, is the one before the reader. It is the "Frozen Winter Scene, Sunset," which was acquired at the C. Brind sale in 1849 for £320. The truth of the lighting is very remarkable: and the frozen air is not less happily rendered than the strength of the figures against the glinting light. While van der Neer's pictures of this subject are common enough—(compare those in the National Gallery)—other painters naturally devoted themselves to this frequent phase of national life. Typical examples may be seen in the Esaias van de Velde and the Denis van Alssloot in the Munich Pinakothek, in the A. van de Velde and the Isaac van Ostade at Dresden Gallery, and so forth. They all aim at reproducing similar conditions of light and atmosphere, while setting forth the amusements and winter sports of the people. But none of those here mentioned excels this van der Neer either in truth, vigour, or vividness.

35. The Listening Girl. By J. B. Greuze.

Among all the pretty heads painted by Greuze—among the dozen and more in this gallery, among the score which once added charm if not lustre to the San Donato collection of the Prince Demidoff, and among all the similar sweet child-women's heads by this Carlo Dolci of France, the "Listening Girl" holds a leading place. It is well painted, and the expression is fresh as well as pretty. This "Ecouteuse" must not be confounded with the other which, with the completed title "aux portes" (The Listener at Doors), figured in the San Donato Gallery already alluded to. Lord Hertford paid not less than £1,260 for "The Listening Girl."

M. H. S.

A NATIONAL TRIBUTE TO PROFESSOR RUSKIN.

By WILLIAM WHITE.

NEVER did the general feeling of reverent admiration and affectionate esteem with which the late John Ruskin was regarded find fuller and happier expression than on the occasion of the attainment of his eightieth birthday, on the 8th of February, 1899. Occasional tributes, of a special nature and of a more or less public character, had been offered, it is true, to the genius of Coniston at various times, but never were such appreciative addresses presented to him as those which so signally commemorated the last anniversary, as it proved, of the day on which he was born. Of the four formal addresses of congratulation presented on the occasion, the principal one, of which we are able to render an account, with reproductions of some of its illuminated pages, was of such significance and comprehensive importance as to render it a document of an almost national character.

The first inception of such an Address originated from a suggestion made by the secretary of the Ruskin Society of Glasgow to the present writer, that a combined letter of congratulation should be sent by the kindred local branches of "The Society of the Rose" in the country to their honoured "Master." When this proposition was accepted, and was so far extended as to apply not only to the St. George's Guild, but to the many royal associated bodies and other representative institutions which had been connected in a direct or indirect manner with the Professor's life-work and influence, a special committee was at once formed for the purpose.

In the text of the Address, as may be observed by the reader from the accompanying reproductions of the first four pages of the memorial, a formal request was included to its illustrious recipient in the following terms:—"It will be a great happiness to us if you will consent to your portrait being painted by your life-long

friend William Holman Hunt, and accept the same as the national property of the St. George's Guild, in token of our affectionate devotion." The responsibility of this undertaking was here limited to "the representative members of the St. George's Guild and the Ruskin Societies of the country," as specified in a previous paragraph—one of whom alone had volunteered to defray the entire cost if necessary, even if it involved an expenditure of £2,000; and there was the reserved intention of subsequently opening a public fund for the extended purpose of applying additional contributions to the establishment, and adequate endowment, of such a museum as was fondly conceived and elaborately planned by Mr. Ruskin, as would form a fitting national monument to him of his own devising. The selection of Mr. Holman Hunt, who expressed himself as most delighted at the prospect of painting the portrait, was resolved upon for the reason that he is the sole surviving representative of the Pre-Raphaelite school, whose work had ever been so highly praised by the great critic. This hope was, however, unfortunately frustrated by the inability of "the Master" to endure the fatigue of any lengthened sittings.

With regard to the Address and its illumination from the subjective point of view, as a work of art, it is claimed by the artist who was employed upon it, that no previous work of the kind has ever been produced of so elaborate a nature in the conception of the embellishment of its borders, which were extended to every page of the appended lists of engrossed names of "the subscribers." The text of the Address was the joint production of the secretaries of the Ruskin Societies; the selection of the emblematic subjects introduced as vignettes and miniatures, or otherwise, included in the decoration of the pages, and the general planning out of the work, devolved upon the writer of the present article, under the approval of the committee, which held its meetings at the Ruskin Museum; and the workmanship was entrusted to Mr. Albert Pilley, of Sheffield. Mr. Pilley was the illuminator of the Address which was presented by the Corporation to the Queen on the occasion of Her late Majesty's visit to Sheffield in the year of Jubilee. The designing of the floriated borders and scrolls, and of the capitals in which the chosen subjects were to be introduced, was also the work of the illuminator throughout. The elaborate nature of the workmanship rendering it impossible, indeed, to present the Address in its completed condition, several months of further work were employed after its formal présentation in adding to and perfecting the details; and Mr. Pilley, looking upon the production, in fact, as his masterpiece, spared no pains or toil to render it acceptable and pleasing to the eye of the master-critic.

It consists of twenty-four leaves of uterine vellum, each page having, as already stated, an illuminated border bearing the miniatures, emblems, and numerous other typical devices associated with the constituent bodies concerned in the presentation, and specially connected with Mr. Ruskin's life-work. While these minutely-studied subjects would be recognisable at a glance by Mr. Ruskin himself, it is probable that they would not be so readily discerned by anyone who is not intimately acquainted with the representative subjects in which he ever took the keenest delight. It will, therefore, be well that any such particulars should be explained as the reader proceeds with the examination of the pages.

The first page preceding the Address bears the Ruskin coat-of-arms and crest (as supplied from the College of Arms) elaborately emblazoned, with helmet, sword, and buckler. The arms comprise a silver chevron bearing three cross-crosslets fitchée, gules, between six silver spear-heads on a sable shield, three in chief and three in base. The crest consists of a boar's head, gules, charged with two golden cross-crosslets fitchée on the neck; and the motto is "Age quod agis."

In the centre of the margin of the first page (see Fig. 1) is an angel with trumpet, on a cloud, studied from Fra Angelico, the robes of delicate hues softly blended; on the upright of the first initial letter of the inscription, "To Professor Ruskin" (etc.)—which is in his favourite colour, the blue of the sky and hills—hangs the shield of St. George, whose well-known statue by Donatello, with its Gothic niche (outside the church of San Michele del Orto, at Florence) is reproduced within the bow of the same letter, while in the right-hand corner of the scroll-work, extending from the base of the letter, Mr. Ruskin's familiar seal device is reproduced in colour, consisting of the heraldic shield with coat-of-arms, and his favourite motto "TO-DAY" reiterated thrice upon the encircling collar.

The heading of the next page (Fig. 2) is a representation of Carpaccio's picture of St. George fighting the dragon, of which Mr. Ruskin had made many studies with his own hand, two of which he presented to the St. George's Museum; this, executed in violet-grey monochrome, occupies the entire width of the decoration. The first initial letter is partially formed of a dragon copied from a twelfth century MS. At the base of the side border

is an angel from a MS. of the same period in the British Museum, holding a scroll upon which are the words, "Whatsoever things are lovely . . . and of good report; if there be any virtue, think . . ."—being a part of St. Paul's beautiful exhortation to the Philippians; below which, forming a corbel base for the angel, is a winged cherub's head between cornucopiæ from Della Robbia, in blue and white.

The third page of the Address (Fig. 3) contains three vignettes in the border; the first is a miniature of St. Ursula kneeling with clasped hands to receive her martyrdom (copied from Mr. Fairfax Murray's study from Carpaccio's fine picture in the Venice Academy), the dooming arrow being shown speeding towards her from among the decoration of fourteenth century character, which also includes in the spaces between the floriated scroll-work numerous stars symbolical of the Ursuline constellation. The second miniature contains the half-length figure of the armour-clad knight in Dürer's famous engraving of "The Knight, Death, and the Devil," painted in steel-colour on a nimbus-like ground of gold. The third seal bears a shield with the combined emblems of courage (the spear-head of the valiant knight), endurance (the arrow of the Christian princess), and victory (the golden crown covering both); while between the last two circles are duplicated circlets containing the symbolic red cross of St. George and conventionalized roses.

The fourth and last page of the text (Fig. 4) is headed by the three angels in Botticelli's lovely picture of "The Nativity" (in the National Gallery) singing the three-fold message of glory to God and peace and good-will to men. In the centre of the side decoration of floriated illumination in scarlet, blue, green, and gold, is the Lion of St. Mark, suggesting, of course, the great basilica which has been rendered so famous by "The Stones of Venice;" while across the somewhat heavy decoration of the base is reproduced the pregnant inscription along the cross and band on the eastern wall of St. James of the Rialto, which Mr. Ruskin was so proud to have first deciphered on the first church founded in Venice, in the beginning of the fifth century.*

The engrossed names of the subscribed representatives of the various institutions concerned in the memorial fill the additional nineteen pages, headed by the St. George's Guild and the Ruskin Societies, the members of which bodies, combined with the Whitelands "May Queens," defrayed the expense of the costly offering. The list of the Guild includes the two trustees, the honorary secretary and curator of the Ruskin Museum, the existing members, and the remaining "staff of artists engaged on the work of the Guild." As the affiliated branches of the "Society of the Rose" would number collectively about a thousand, the names of the presidents, officials, and members of council only are given, the same restriction being compulsory in all other cases, with the solitary exception of the Royal Academy of Arts, all the members and associates of which who individually expressed the desire to be mentioned are included.

The prevailing colours of the first of these pages are pink, blue, and gold, the bow of the initial letter of the title of the Guild including the red cross of St. George. The side borders and bases of most of the pages contain scrolls bearing the titles of Mr. Ruskin's numerous writings, arranged in precise chronological order of their actual production, with their respective dates, to no less a number than ninety-two separate works, beginning with his "Poems, 1826–1845," and ending with the "Lectures on Landscape, 1898." The Ruskin Societies occupy the next four pages, the first bearing in the lower corner the well-known rose badge which Mr. Ruskin copied from Botticelli's allegorical representation of "Spring" for use on the title-pages of all his works, while a scroll with the quotation "No true disciple of mine shall ever be a Ruskinian" fills the upper corner of the heading, and conventionalized roses and their foliage decorate the border.

Then follows a finely illuminated page containing the names of honoured dignitaries, such as the Lord Chancellor (the Earl of Halsbury), the Archbishop of York (Hon. Chaplain to the Royal Academy of Arts), the Secretary of State for War, the Bishops of London and Winchester, and other representatives of the Trustees of the National Gallery, and the British Museum, which the recipient of the Address had benefited and aided by his valuable gifts and kindly offices; also Sir John Lubbock (now Lord Avebury), as Member of Parliament for London University and ex-president of the Working Men's College, in which the Professor formerly took so much active interest, and his life-long friend, the late Sir Henry W. Acland, as representing the Ruskin Oxford Trust, etc. The first initial of this page bears the national emblems of England, Scotland, and Ireland, and three shields with the respective crosses of St. George, St. Andrew, and St. Patrick, as the patron saints of the United Kingdom. The next page includes the names of literary collaborateurs and translators, biographers, and editors of magazines and journals to which Mr. Ruskin had contributed.

Then follows a very choicely ornamented page containing the names of the President, Academi-

* For an explanatory account of this remarkable inscription, and particulars of the church itself, see the writer's "Principles of Art," pages 270–4.

cians, and Associates of the Royal Academy. The bordering of this, and of the next two pages, which are devoted to the official representatives of the Royal Institute of British Architects, the Royal Society of Painters in Water Colours, and the Fitzwilliam Museum at Cambridge (which Professor Ruskin enriched by the gift of twenty-five drawings by Turner), is devoted to a carefully selected list of fifty of the typical Christian architects, sculptors, and painters dealt with in his writings by the great art critic, in chronological arrangement, with the dates of birth and death of each, from the beginning of the thirteenth century to the present day. The mere enumeration of these is of far more interest than a bare list of names, conveying as they do some idea of the extraordinary range of works comprised within the field of art which came within Ruskin's scope for learned treatment. Furthermore, mention must be made of the Manchester Art Museum, Ancoats, which directly owed its origin to the teaching of the Slade Professor, the Art for Schools Association, of which he was nominally the president, and the recently founded Dürer Society. In the bow of the D of the latter society, Dürer's well-known monogram is hung.

Next comes, in full official representation, the Royal Society of Literature, in connection with which an abbreviated list of great writers of old and modern time is given. Not more than twenty-eight of the particular favourites of the master-writer of poetic prose, with their dates, could be enumerated—from Homer and Plato to Tennyson and Patmore — covering, however, as many centuries (save one) as the number of the chosen men of literature to whom he most frequently alluded in his writings.

Recalling studies of a nature different, yet ever of the deepest interest to Mr. Ruskin from boyhood, a page next comes bearing the names of the officers and council of the Geological Society of London, of which he had for very many years been a Fellow; followed by the officers of the Mineralogical Society of London, and the stewartry of Kirkcudbright Museum Association, to whose collection he had presented a choice and extensive series of minerals, accompanied by a descriptive catalogue of each specimen written by himself.

Other more general interests of a practical kind, developed in connection with Ruskin's teaching, are illustrated by the inclusion of the executive of the National Trust for Places of Historic Interest or Natural Beauty, the National Society for Checking the Abuses of Public Advertising, and the Selborne Society. Then follow the local Ruskin Linen Industry, of Keswick, the Keswick Schools of Industrial Arts (metal and wood-carving), and Whitelands Training College, closing finally with a list of the successive "May Queens" of the last-named institution, from the beginning in 1881, when the pretty festival was established at the suggestion of Mr. Ruskin. This final page is elaborately embellished with happy symbolism. Around the stem of the M of May is entwined a scroll with the inscription "Queens you must always be," quoted from "Sesame and Lilies;" while the centre of the Q contains a miniature reproduction of the favourite bedroom scene in Carpaccio's "St. Ursula" series of pictures, which the Sage of Coniston himself copied, representing the dream of the princess, and the angel entering her room to announce her martyrdom. Stars figure again in the decoration of the heading. In the lower left-hand corner is a vignette of the upper part of the dainty figures of Botticelli's Three Graces from his famous allegory of "Spring;" and central in the side border is a conventionalized design of white may-blossom surrounded by its leaves.

In lieu of a casket to encase this illumination, the skilled craftsmanship of Mr. T. J. Cobden-Sanderson was agreeably employed, this part of the graceful offering being provided by him as his contribution to one who had very greatly influenced him in the adoption of his chosen profession. The binding consists of a loose cover of plain unbleached parchment, the folded leaves of vellum being held in place by a narrow ribbon of silk of a pale green colour; the simple decoration on the side being limited to the inscription, "To John Ruskin, on his Eightieth Birthday," within a laurel wreath, with the four figures of the year of his birth outside, in gold lettering. The album is further protected by a handsome box covered with red morocco, also furnished by Mr. Cobden-Sanderson.

A writer in the *Daily News* of the issue of the day on which the address was presented happily applied, in a prophetic mood, the pathetic story of the Shah Mohamed's belated recognition of the Persian poet Firdusi. "Thus we," he wrote, "now order our rich tributes — the tributes of gratitude and acknowledgment. The long line of dromedaries laden with the presents from the sovereign set forward; the caravan enters by the southern gate with a flourish of trumpets and shouts of joy; but, by the northern gate, at the same moment, another procession passed out—it was carrying the poet Firdusi to the grave!" So, in this case, the sun went down, spreading its gorgeous rays of emblazoned light abroad, from horizon to horizon, in silent glory—with no words any longer utterable, only a look, and a beaming smile of gratitude.

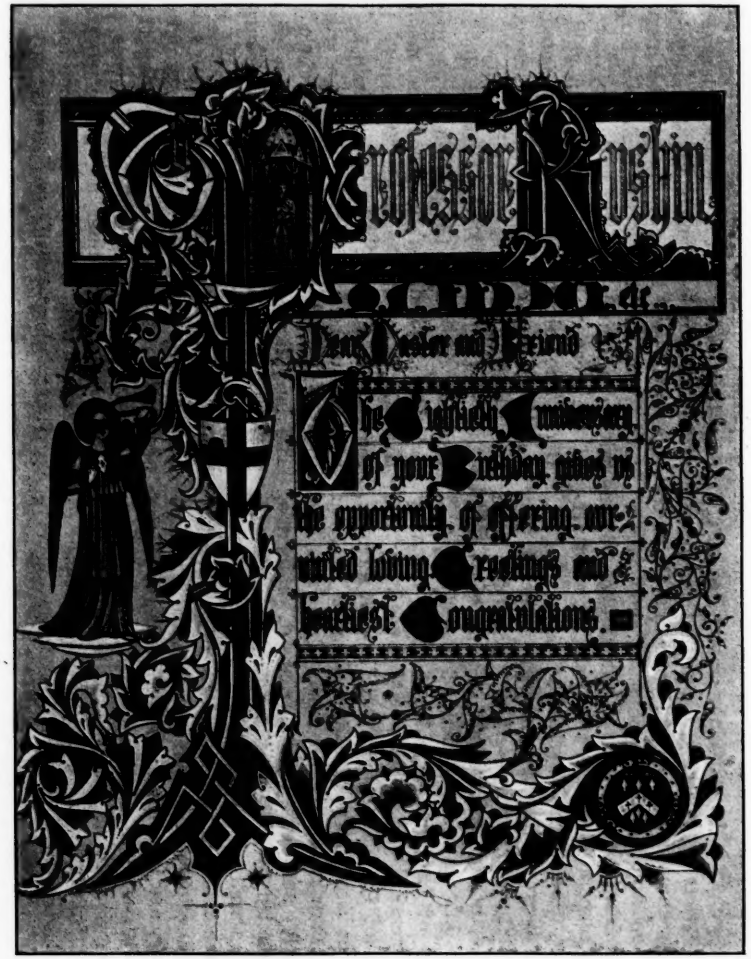


Fig. 1.



Fig. 2.

A NATIONAL TRIBUTE TO PROFESSOR RUSKIN



Fig. 3.



Fig. 4.

A NATIONAL TRIBUTE TO PROFESSOR RUSKIN.

OUR NATIONAL MUSEUMS AND GALLERIES: RECENT ACQUISITIONS.

THE CARR BEQUEST TO THE VICTORIA AND ALBERT MUSEUM.

SOME valuable additions to the choice collection of water-colour drawings at South Kensington have recently been received under the will of the late Mrs. Carr. The drawings are eight in number, and each has an interest of its own. One of the best is a "Sunset off Hastings," by Copley Fielding, a brilliant study of sky and clouds and light. Two little sketches by David Cox of "Gravesend" and "Hulks on the River" are interesting examples of the artist's work. Peter de Wint is represented by a "Woodyard," and Joseph Nash by a very large, carefully wrought interior view of Westminster Abbey. By William Havell, one of the

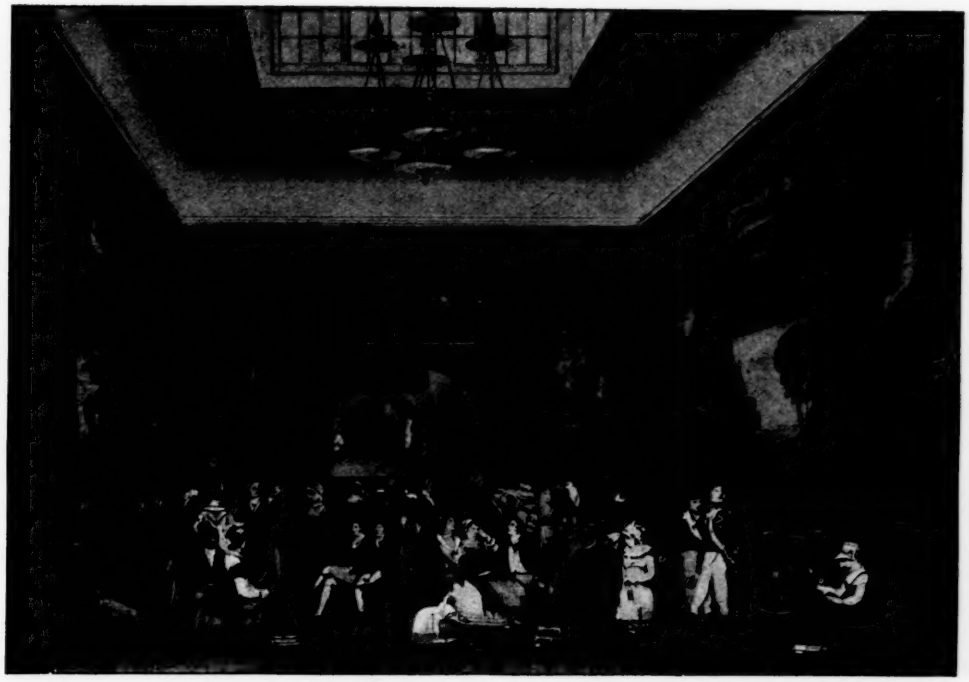


HULKS ON THE RIVER.
By David Cox. In the Victoria and Albert Museum.



SUNSET OFF HASTINGS.
By Copley Fielding. In the Victoria and Albert Museum.

foundation members of the Royal Water-Colour Society and a cattle painter of note, is a small drawing of "Alderney Cows," and by Robert Hill, another original member of the Water-Colour Society, is a view of "Kilgarvan Castle." One of the most interesting works of the set is a small drawing by F. P. Stephanoff of the interior of the British Institution, a gallery to which the artist was a contributor. The drawing probably shows the gallery during one of the Old Masters Exhibitions which were held during the summer months. From February to May the gallery was devoted to works by living artists, and amongst the (then) notable works shown there was West's "Christ healing the Sick in the Temple," which was bought by the Institution for 3,000 guineas and presented to the nation. The gallery was situated at 53, Pall Mall, and was originally built by Alderman Boydell in 1789 for the display of his Shakespeare Paintings. On the façade, over the entrance, was a large group of sculpture—a seated figure of Shakespeare, supported on either side by Painting and Poetry—the work of Banks. The associations of the site were altogether literary, for it was here stood the shop of the celebrated publisher Dodsley under the sign of "Tully's Head," the resort of Pope, Chesterfield, Shenstone, Johnson, and later of Horace Walpole, Edmund Burke, and many other literary celebrities.



THE BRITISH INSTITUTION.

By F. P. Stephanoff. In the Victoria and Albert Museum.

RECENT ILLUSTRATED VOLUMES.

WHETHER regarded as a fairy-tale teller or as a fabulist, Hans Christian Andersen* is the most universally popular of his class at the present day with little children, girls, and grown-up people: upon the coarser palates of boys, who love stronger meat, the delicate flavour of these stories is comparatively insipid. But the charm of them has enslaved not only the author's own countrymen (as Kriloff held all Russia expectant and amazed), but the whole world as

* "Fairy Tales," by Hans Christian Andersen. Newly translated by H. V. Brækstad. Introduced by Edmund Gosse. Illustrated by Hans Tegner. W. Heinemann, 1900. Two vols.

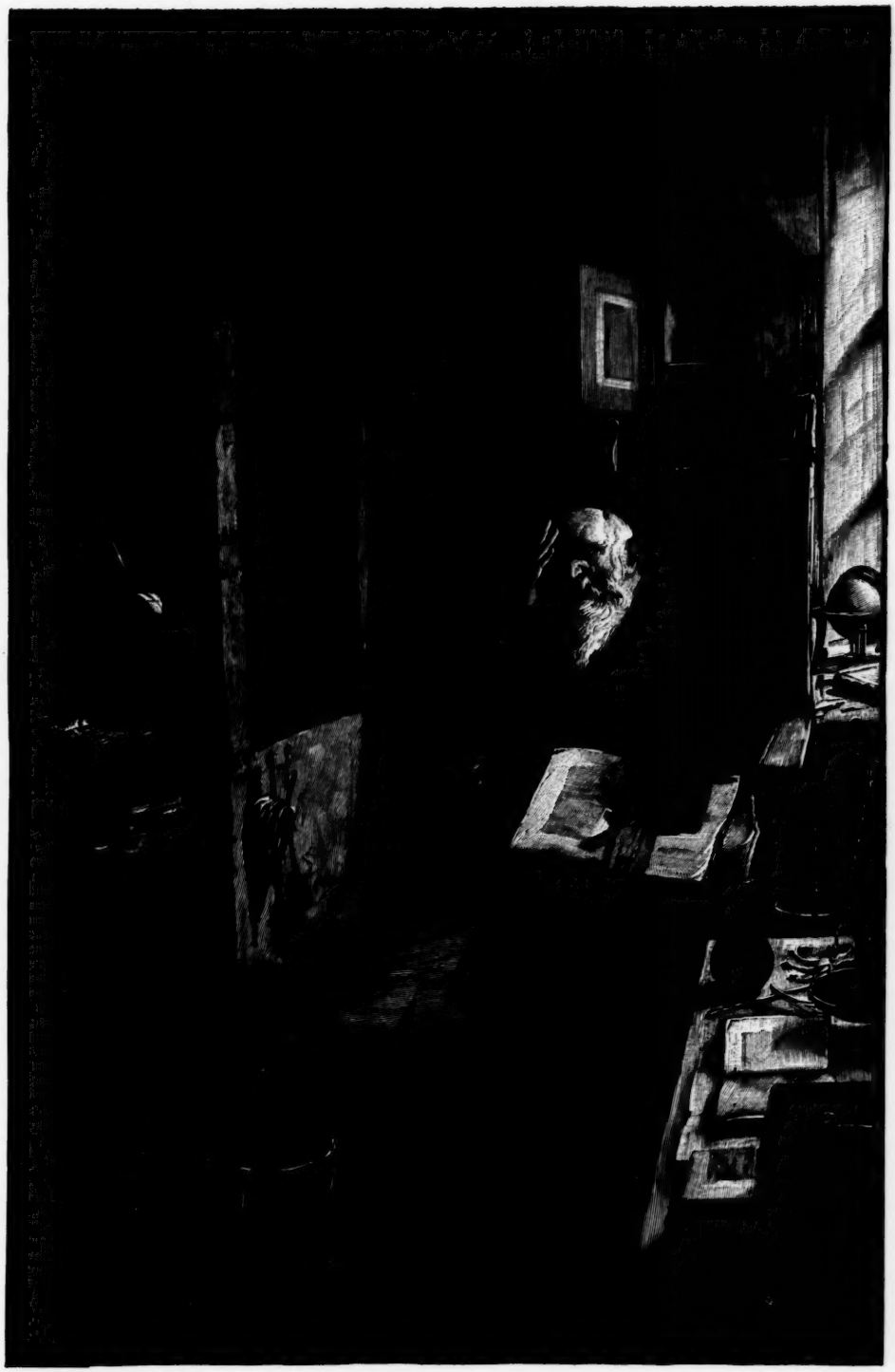
well; for it was soon recognised that not only was Andersen a teller of pretty moral stories, but that his artistry had a method and his morality a system. And so, as each fresh story dropped from his pen, it was acclaimed by his vast public; and when the old man faded away, like one of his own entranced creations, the complete collection passed into nurseries and homes of the civilised world. Edition after edition has been prepared, and many artists have used their talent to illustrate in imaginative picture or suggestive sketch the panorama of fairy life that the great Dane unrolled before us.

There have been illustrated editions pretty and handsome, even quite lately, in English. One of the most remarkable for fancy, imagination, daring, sympathy, and intelligent appreciation of the eerie, elfish quality of the atmosphere that hangs around all fairies, and that is breathed by every magician who has haunted this earth or dwells beneath its surface, is that illustrated in pen and ink by Miss Helen Stratton. Even now this remains, in the opinion of some, an ideal picturing of Andersen's sympathetic fairy philosophy, not easily to be supplanted; but if any set of pictures is to



THE GOLOSHES OF FORTUNE.

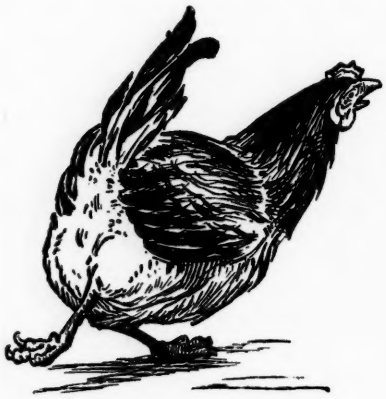
By Hans Tegner. From "Hans Andersen's Fairy Tales."



"A FIRE WAS ALWAYS BURNING ON HIS HEARTH."

By Hans Tegner. From "Hans Andersen's Fairy Tales."

claim precedence of all others, that series is to be found in the volume before us. It has a claim to authority. Hans Tegner is himself a Dane, whose mind is cast in the same national mould,



"IT'S QUITE TRUE."

By Hans Tegner. From "Hans Andersen's Fairy Tales."

presumably, as Andersen's. He is specially fitted for such a task through the very pliability and adaptability of his artistic outlook and methods to the needs of the moment. This valuable quality he showed in his illustrations to Holberg's comedies, and he displays it once again in his "Andersen." The realistic, the fanciful, the natural, the poetic—he follows his master along every path, illustrating with infinite quaintness as he goes; and his advantage over those who have trodden the way before him lies in two possessions—the intimate knowledge of Scandinavian life-facts and local colour, and the rollicking sense of fun and humour which bubbles out on every occasion. He brings his master back from elf-land, whither some artistic devotees had banished him, and allows him to return once more to his own land—an enchanted land, no doubt, but still the country where he lived and worked and wove the tissue of his fancy.

These illustrations must be regarded quite seriously—indeed, as the deliberate outcome of ten years' consideration—and inasmuch as the originals are now lodged in the National Museum of Denmark, they demand respectful examination. It must be owned that the artist has outgrown the charge of being an imitator of Menzel or of Abbey, or even of Houghton, yet we prefer the work done in his earlier manner —that is to say, his pen or pencil drawings cut in facsimile with a skill and sympathy which retain in admirable fashion the character he has so happily realised. Designs almost equally happy accompany the titles of each story. The more important compositions, executed in wash, reveal a thinking artist of more than ordinary calibre. These blocks are in great part elaborately engraved by the best men of the day (by the late M. Florian and others), but their very elaborateness often does more harm than good to the drawings themselves. Some are masterpieces; others, very accomplished, fall far short. Technically considered, however, the level attained is very high. Occasionally the artist makes a slip, as in the drawing which shows us "The Little Matchgirl" in a street with an electric light standard illumining the road. It is realistic, no doubt, but too anachronistic for a critical age. Mr. Brækstad's translation may be said to enrich English literature, not because there seems to be anything fundamentally new in it, as because he has corrected much of the looseness of previous translators and given us a rendering at once nearer to the original and more elegant to the man of taste.

ALTHOUGH the new edition of the poems of Edgar Allan Poe* is said to be "illustrated" by Mr. W. Heath Robinson, these drawings are less picturings of the text than decorative reflections. They are very charming, these decorations, very personal, although they certainly recall sometimes the general style of other hands.



THE SHIRT-COLLAR AND THE SCISSORS.

By Hans Tegner. From "Hans Andersen's Fairy Tales.

Here you may see a figure that recalls the work of Mr. Charles Ricketts, there grass and flowers

* "The Poems of Edgar Allan Poe." Illustrated and decorated by W. Heath Robinson, with an introduction by H. Noel Williams. G. Bell & Sons. 1900.

that suggest Mr. Sandys or Mr. Laurence Housman, angels that appeared in Mr. Granville Fell's illustrations to the Book of Job, and maidens that lurk in the pen of Mr. Anning Bell. Yet in spite of all, they are not without originality and are remarkable for boldness of design. In technique, too, they are interesting, if not always to be accepted without reserve. Take, for example, the effective illustration to "Lenore." The formal drawing of the leafage and the gradation of the trees is amusing, if not naturalistic; but the solid, unrelieved black of the foreground trees is, we think, indefensible in view of its being structureless. Indeed, the blacks (as in "To One in Paradise") are overdone, and not always well placed; and the granulated manner of drawing leaves has suggested the description of "*caviare*." Nevertheless, the artist and his book are to be counted with in the development of book-illustration in the present day, for his sense of pleasing decoration is as obvious as the independence of his mind. We are not always quite satisfied as to the perspective, but we always recognise a certain appropriateness of arrangement. Mr. Noel Williams, in the preface, reminds us that Poe, in denouncing "the heresy of the Didactic"—otherwise proclaiming the doctrine of "Art for Art's sake"—was not the inventor of the modern insistence on the principle, but that he followed Keats in his contention that the poem should be written "Solely for the poem's sake."



By W. Heath Robinson. From "The Poems of Edgar Allan Poe."

THE ART MOVEMENT.

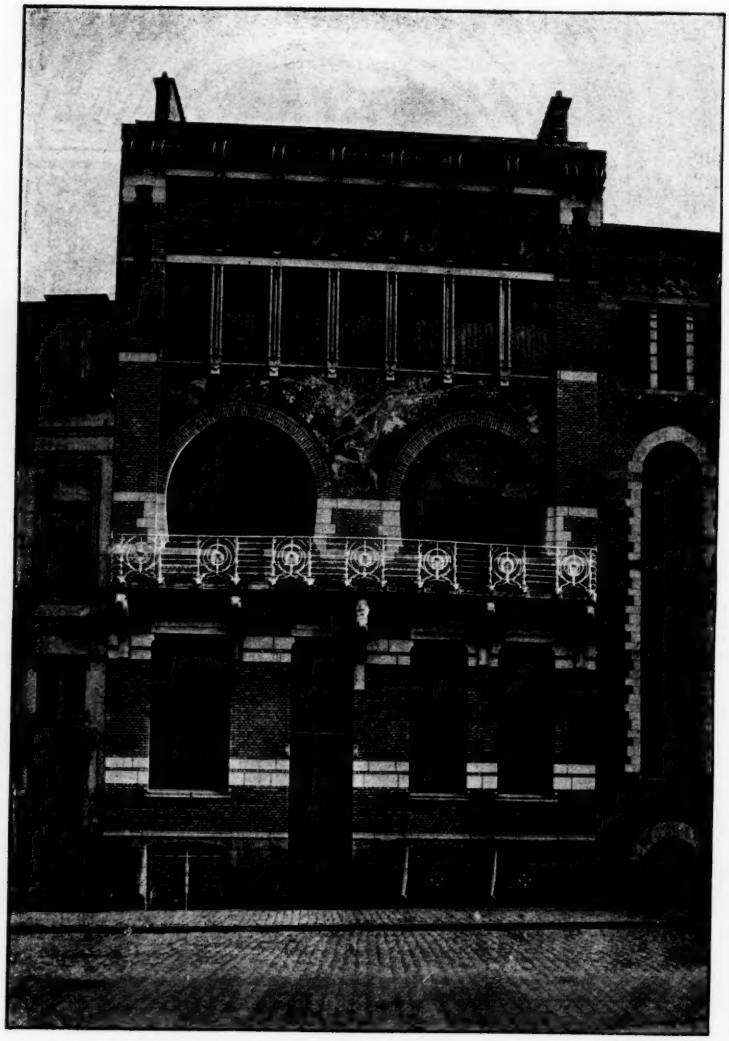
DECORATIVE ART IN BELGIUM.

BY OCTAVE MAUS OF THE LIBRE ESTHÉTIQUE.

WITHIN the last few years decorative and industrial arts have undergone a change in Belgium—an evolution so rapid and radical that it may be interesting to investigate its causes, to look back on the starting point, and sketch in broad outline the development of one of the healthiest and most vigorous branches of modern artistic activity. The minor arts, as they were called by William Morris, far more than the fine arts strictly so called, bear witness to the advance of culture in a nation. They spring from the soul of the people, their roots are planted in its daily life, they respond to its requirements and aspirations; while the fine arts, brought to birth by exceptional natures, appeal only to the *élite*. The great periods of art were those when the most skilled craftsmen flourished; and a door-knocker, the balustrade of a staircase, a cup or a

flagon tells us more of the civilisation of a past age than the pictures of its masters.

Hence it was with joy that we hailed the dawn of a new era of which a principal aim is the beautifying of the objects of daily and practical use, and the tasteful decoration of the home, by constantly presenting to the eye, alike in private dwellings and public places, pleasing and harmonious "fittings." The influence of the surroundings on our æsthetic sense, and even on our frame of mind and moral temper, is no doubt considerable. If we may believe Lord Shelburne's Memoirs, the first Pitt was so careful not to deprave his taste that he avoided even glancing at a bad print; and if he was right in this, we cannot sufficiently guard ourselves against the poison of ugliness ready at every turn to infect us.



M. CIAMBERLANI'S HOUSE, BRUSSELS.
Designed by Paul Hankar.

The new Renaissance we so eagerly welcome in Belgium is a reaction against the commonplace and trivial in the form of everyday objects. Things at the worst must mend. We had fallen so low in the imitation and perpetual repetition of the styles of the past, even of the most hideous, that the first attempts to create an independent standard were hailed almost as a promise of salvation. In the beginning, indeed, there was some confusion and incoherence in the seething of new ideas. During the progress of a revolution does not the glow of triumph sometimes hinder us from distinguishing the innovations which meet a real requirement from others which are mere superfluous extravagance? Our country, so long a slave to the inveterate routine, to the rule of architects and decorators who were invariably fettered by the stalest formulas and servile imitations of the style and methods of the past, rushed with avidity on the variety offered by innovating artists. Some of them merited the confidence of the public, and to them we owe a type of art freed from reminiscences of the past, logically based on the needs of the present time, and in its technical outcome worked out by the improved methods employed in the crafts of metal work, glass blowing, weaving, and the like. Others, on the contrary, dubbing themselves decorators "in the modern style," invented extravagant and grotesque shapes and masses of tangled lines devoid alike of meaning and of beauty. They failed to discern that the fascination of lines lies in combination, in the rhythm which directs their juxtaposition, just as the charm of colour lies in harmony of tone. Hence an intrusion of false taste into our architecture, our furniture, our objects of art, and more particularly into our shop-fronts, our cafés and hotels—unintelligent and overloaded decoration, which makes any

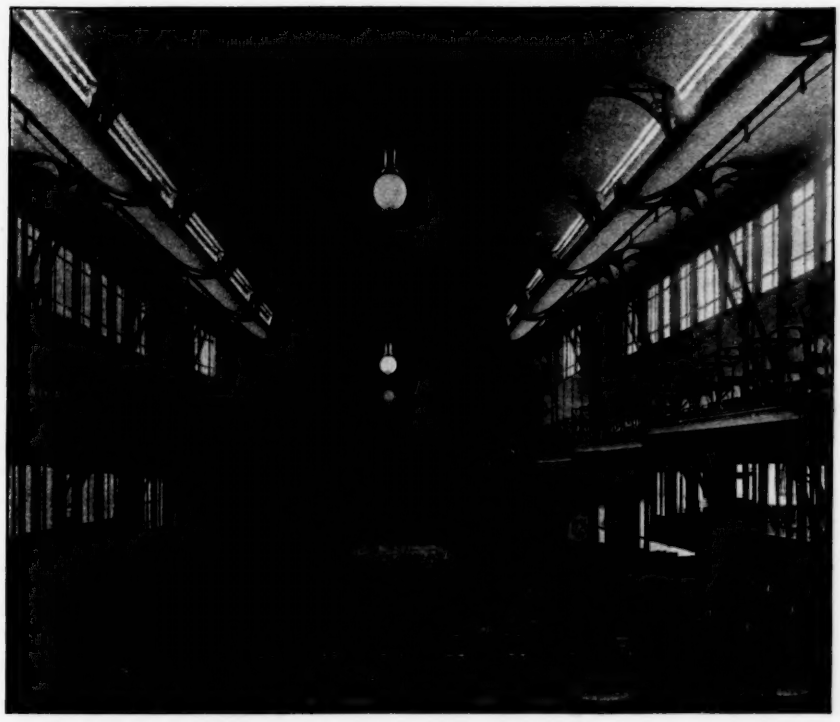
sane man lament the lost grace and lightness of the Louis XV epoch.

However, after many oscillations within and beyond its regular beat, the pendulum will settle into its normal measure. The exaggeration of some designers and the overweening contempt for classical types and time-honoured arrangements have, perhaps, resulted in the more rapid and complete destruction of prejudice, which it is so difficult to uproot by any slow process of reason. One thing is indisputable, and that is that within ten years Belgium has revealed such originality in the industrial arts that France and Germany alike have borrowed from her largely. The movement had its origin at Brussels, and expanded throughout Belgium; nor was it long before it crossed the frontiers, and impressed foreigners with what has very deservedly been called "the Belgian style."

Some have detected in it an analogy with the English style, regarding the pioneers of the promising advance in Belgium as mere clever adapters of the forms first devised by the founders of Merton Abbey. This, it seems to me, is an error that can hold its own only in superficial minds, who regard all styles to which they cannot tack a name as therefore identical; to a negro, it is said, all tones of white are alike.

It is impossible to deny the influence on decorative art exerted throughoutEurope by William Morris and his friends. It was from the focus of craftsmanship first set going by them that the flame spread which carried so far its vivifying and beneficent warmth; and from the little shop in Red Lion Square, as Gabriel Mourey reminds us,* the good word was preached, and flew to the uttermost ends of the civilised world. But, while we must ascribe to the Kelmscott poet the honour of the revival of industrial art, it would be unfair to deny the merit of those who, though drawing inspiration from his examples and precepts, have on their part created an independent and characteristic school in accordance with the social needs of their own country and based on the intimate alliance of Beauty and Life.

The radical difference between the tendencies of Belgian artists and their illustrious rivals lies in this: that, instead of going for inspiration to the past, they resolutely keep their eye on the future. The design of William Morris and his successors retains the hieratic severity of Mediæval figures; it delights in archaic outline and Gothic suggestions, ingeniously modified to suit modern requirements. It has the simplicity of the earliest art, wrought with all the appliances and means which artists have inherited from the ages. And it is now nearly forty years since the inception of the great change brought about in English taste by Rossetti, Ford Madox Brown, Philip Webb, Burne-Jones, and Morris; and the style created by them has persisted, unchanged in its essence. Compacted as it was of the elements of all the styles its predecessors, it rose at one leap to its culminating point; and if its

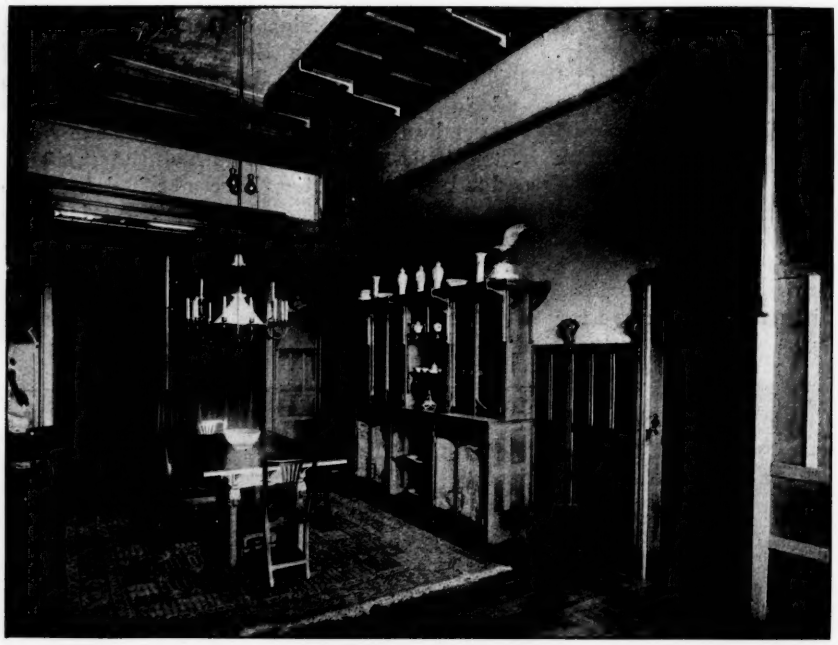


THE GREAT HALL OF THE PEOPLE'S HOUSE, BRUSSELS.
Designed by Victor Horta.

* "Les Arts de la Vie et le Règne de la Laideur." Par Gabriel Mourey. Paris: P. Ollendorff.

nfluence does not continue to spread, the principles which guide it remain the same and unchangeable.

In Belgium—and it is equally true of France and Germany—modern decorative art started from the very point where in England it came to a standstill. It likewise utilised the elements suggested by nature, while giving them the stamp of style; but then it took a step further. It elicited from the works of nature certain primordial principles of ornament, discovered the secret of harmonious curves, and formulated the laws which govern the direction of line and afford to the designer a field of study and invention as vast as that of colour. By degrees, inch by inch, the reforming movement—of which the origin is easily traced in book covers, embroidery, and advertisement sheets on a small scale, designed since about 1885 by members of the "XX Club" of notorious memory—gained a hold on glass window painting, wrought ironwork, textiles, pottery, wall-papers, jewellery, cabinet-work, even on masonry and brickmaking; for the Belgian artists, bolder and less careful of conformity with local traditions, have not hesitated to apply the principles of their new æsthetic to façades of public buildings and private houses. Nay, more: the very plan and structure of their buildings have undergone a complete regeneration under the breath of these progressive ideas.



A DINING ROOM.
Designed by Paul Hankar.

"*Natura non facit saltus*" says an old adage. Art, in the same way, develops but slowly, by short stages linked together by a guiding thread which a practised eye easily discerns. The People's Mansion (La Maison du Peuple), a masterpiece of national architecture, at once powerful, calm, and harmonious, is the logical outcome, realised by a constructer of genius, of the general and concentrated efforts at freedom of taste of which the firstfruits were visible in the time of the "XX," in a piece of embroidery, perhaps, by Henri van de Velde, till then thought impossible, but now seen to be perfectly logical in its graphic principles, in some illustration by Georges Lemmen, in some extraordinary piece of pottery, extravagant in design, by Willy Finch—the first three Belgian artists who broke the shackles of tradition and were the real founders of the modernising movement of to-day.

Paradoxical as this view may seem, it is in my opinion to Van de Velde, Lemmen, and Finch, in spite of their narrow field of work, that the powerful outbreak of modern feeling is due which has swept on all the arts towards a still distant and unexplored horizon. They were the Argonauts of this adventurous expedition, as may be seen in their tentative beginnings; and it is only fair that they should get the credit of having been the first to steer for that virgin territory.

The flight of which they set the example took a definite direction when Belgian architects, in their turn, joined the ranks of the emancipated, and set forth their ideas both in theory and in practice. Among them, Monsieur Victor Horta is conspicuous, and deserves particular mention as the very incarnation of the advanced school which has so rudely jostled every venerable tradition.

Brought up in the offices of Monsieur Balat, a devotee of classicism, Monsieur Horta showed

no proclivities for independence till after his master's death, when he had already acquired sound knowledge of his art and business. His first attempt was masterly; he designed for Monsieur Tassel, a professor in the Free College at Brussels, a house in the Rue de Turin, where we hardly know whether most to admire the ingenious plan and arrangement, so essentially practical and logical, or the novelty, unexpectedness, and charm of the decoration.

Going back for a moment—but for this purpose only—to the most ancient practice, the young architect regards the building as a whole which each part must subserve—the body of the work, the furniture, and the decorations. He endeavours to make each house a home for the owner, agreeable to his mode of life, his occupations, and tastes; he adapts the plan and decoration to the number of persons who can dwell in it, the hours of the day or night they must spend in it, and the exact purpose of the rooms composing it: so that the dwelling is not the *passe-partout* setting to which we have been accustomed by the indifference and routine of modern builders, but an adequate background to our daily pursuits and harmoniously suited to them. The decoration is, so to speak, part and parcel of the structure. It carries out the main lines of the general design, rounds off the angles and emphasises the structural features, without disguising the essential members, whether external or internal, under inappropriate mouldings. The building rises from its foundations like a healthy growth, its materials frankly and honestly manifest—iron, glass, brick, wood, and stone—harmony of purpose is all-sufficient to invest it with beauty.

Monsieur Horta has applied these principles with great success in several private houses erected in the Avenue Louise, Rue de l'Hotel des Monnaies, Avenue Palmerston, Rue Lebeau, etc. But the building in which he has most completely expressed them is the Maison du Peuple at Brussels, erected by the Labour party in the heart of the town. In spite of the difficulties presented to the architect by the slope of the ground, and by the multiplicity of purposes which this people's club was to serve, the result is a complete success. Containing, as it does, a hall capable of accommodating three thousand spectators, this edifice, unique in Europe, is the finest and most daring triumph of modern architecture.

Another Belgian master of the square and compasses, Monsieur Paul Hankar, has also achieved almost in a day a great reputation by giving up all imitation of the styles of the past to enter on a rational treatment of architecture as adapted to the aspirations and technical resources of the present. A pupil of Beyaert, the restorer of the Flemish Renaissance, Monsieur Hankar was clever enough to cast off from the very first all the barren repetitions to which he had been enslaved during the years of his pupilage. The house he built for himself, Rue Defacqz, the chemist's shop in the Rue Lebeau, the warehouses in Rue Royale and Rue de l'Ecuyer, the bar of the Grand Hotel, various buildings facing along Avenue Louise, and, quite lately, the fine mansion of the painter Ciamberlani, with its cheerful arched porticoes and elegant frescoes on a gold ground, give evidence of a mind free from the shackles of the past and alike original and ingenious.

Almost simultaneously with these there arose a whole crowd of artists filled with the same ideas of new birth and freedom. "We are not architects," one of them said once, "but destroyers;" and of a truth their picks have undermined and laid low the most obstinate routine. Thanks to Monsieur Octave van Rysselberghe, the designer of the Hôtel Otlet—one of the most pleasing examples of Belgian domestic architecture—to MM. Acker, Goovaerts, De Vestel, and Brunfaut (to whom I might add Monsieur Alban Chambon but that he is a Frenchman) the art of building in Belgium is now completely freed from classic tradition and the mediæval reminiscences which weighed on it so heavily.

Most of these men have not thought it derogatory to undertake the task of designing furniture in preference to trusting it to the upholsterer, and so to give the finishing grace to their work in brick and stone. At the exhibition of the "Libre Esthétique," which is destined to carry on in a wider field the wholesome traditions of the "XX," a whole dining-room was shown complete—table, chairs, sideboards, and even carpet—designed by Monsieur Horta. Before this MM. Henri van de Velde and Gustave Serrurier had exhibited in the same rooms whole sets of articles of furniture combining cabinet-work, wall-papers, window glass, lamp fittings, fireplaces, etc., and so breaking down the barrier which a superannuated caste feeling tries to maintain between the artist and the craftsman.

This immediately gave birth to a healthy spirit of rivalry. We saw sculptors of mark and well-famed painters devoting themselves eagerly to the industrial application of art. Charles van der Stappen, Paul Du Bois, G. Devreese, G. Morren, Fernand Dubois, and Pierre Braecke produced designs for jewellery, caskets, lamps, objects for the table or the toilet; Monsieur de Rudder modelled masks, vases, coloured reliefs to be reproduced in pottery; Monsieur Théo van Rysselberghe decorated books with ornamental designs in outline or otherwise, and produced advertisement posters as gorgeous as they were elegant; Monsieur Khnopff devoted himself to

ex-libris, to frontispieces, and book illustration generally, a branch in which MM. Rassenfosse, L. Donnay, Ch. Doudelet, and J. de Pratere are no less distinguished; Monsieur Omer Coppens



"ARGUS:" CREST FOR THE MAISON D'ART.

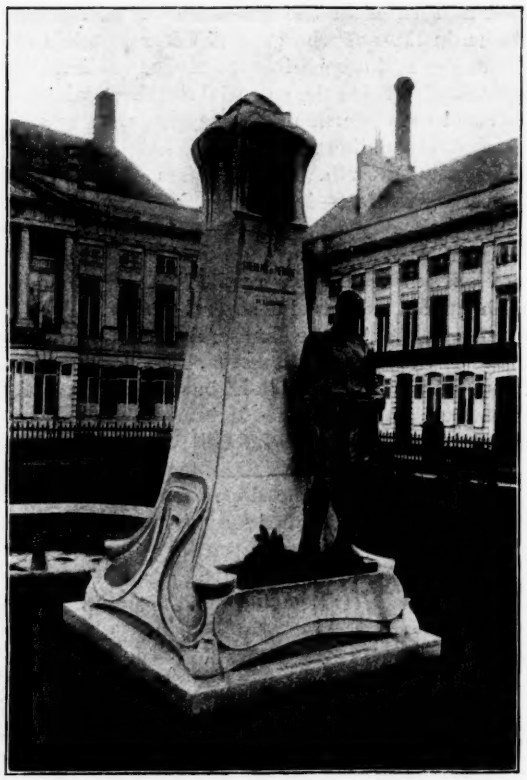
By G. Combay.

directed his art by turns to binding, engraving, and ceramics; Monsieur Herbays bent forged iron to his will; while Monsieur H. Thys set brilliant glass in appropriate leading. For a few years there was indeed a splendid efflorescence of amazing abundance and variety, and this, now established at home in certain studios and workshops, has given some remarkable specialists to Belgian art.

Monsieur Philippe Wolfers has made a solid reputation by the talent and taste he has brought to bear on jewellery, goldsmith's work, engraved glass mounted in precious metals, and cloisonné enamel—opaque or translucent. The interesting embroidery produced by Madame de Rudder is already known to the readers of THE MAGAZINE OF ART; and some other ladies, more particularly Mlle. Angèle Huez and Mlle. Marie Closset, are very successful in the same branch of work. The windows designed by Monsieur Evaldre are unsurpassed in any country for a perfect sense of rhythm of line, originality of design, and finish of execution.

Designers of advertisement posters are very numerous, and each one has the stamp of his own individuality, which is not borrowed from Chéret nor from Lautrec. I may name, among many others, MM. Ad. Crespin, Privat Livemont, V. Mignot, H. Meunier, E. Berchmans, Ch. Michel, and Monsieur Gilbert Combaz, the most versatile of decorative artists, who, not content with designing coloured bindings, initial letters, and tail-pieces for books, has extended his pursuits in the field of pottery, embroidery, and posters.

Seldom, in fact, does an artist who devotes himself to applied art restrict his efforts to one branch only. Of the three chief promoters of the modern movement, but one, Monsieur Finch, remains faithful to ceramics only, his first love. Having been appointed director of an establishment in Finland, he sends every year from that distant spot to the various Continental exhibitions, and the graceful shapes of his specimens vie with their richness of colour. Monsieur Lemmen scatters his inventions on wall-papers, book covers, designs for embroidery and lace, the lead lines of windows, models of furniture, lighting fittings, carpets, locks, etc.; and as to Monsieur Van de Velde, he goes further still in his love of complete undertakings: he builds charming villas —not exclusively English, like those of Monsieur



MONUMENT TO FÉLIX MÉRODE, PLACE DES MARTYRS, BRUSSELS.

Henri van de Velde, Architect. Paul Du Bois, Sculptor.

Hobé—and furnishes them entirely from cellar to garret. He is the president of a vast association, of which the headquarters are at Berlin, the workshops at Brussels, and the products distributed all over Europe; and yet he finds time now and again to design jewellery and boards for book covers, and to give lectures which he calls in apostolic language "Sermons on Art."



MONUMENT TO M. CHARLES BULS.
By V. Rousseau.

The ideas of emancipation have found an echo even in monumental sculpture, which has largely shown a disposition to escape at last from the classic traditions which formerly crippled it. A monument erected last year by the town of Brussels to the patriot hero Frédéric de Mérode, the joint work of MM. Paul Du Bois and Henri van de Velde, shows a praiseworthy tendency towards novelty. The same may be said of the beautiful bas-relief in bronze by Monsieur Victor Rousseau, executed as an expression of gratitude on the part of the artists of Brussels towards the Burgomaster of the town, Monsieur Charles Buls, for the efforts he had made during a long and



A DETAIL OF THE BULS MONUMENT.

honourable career to give some æsthetic character to the capital. Thus the least promising soils have been fertilised in their turn, and the seed sown is yielding an unexpected harvest.



A DETAIL OF THE BULS MONUMENT.



NICE.

By J. F. Auburtin.

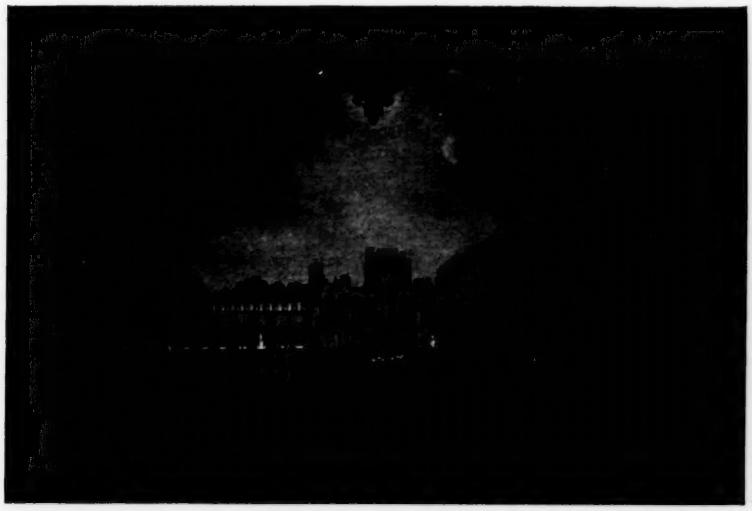
THE DECORATIVE WORK IN THE NEW STATION OF THE PARIS-LYONS RAILWAY.

BY HENRI FRANTZ.

A FASHION that is very generally spreading is that of decorating not merely town halls and law courts, but every kind of public building. Hence when, three years ago, the new Paris station of the Orleans Railway was to be built on the site of the Cour des Comptes, burnt down at the time of the Franco-Prussian War, the architects of the structure determined that some decorative paintings should be introduced on a spot where one of the finest of modern decorative works had previously existed, namely, Chassériau's frescoes, of which the remains are preserved in the Louvre. M. Cormon undertook this commission. Not long after the same idea was carried out in the station of the Lyons Railway; the vast new restaurant of this station, now almost finished, was to be décorated pictorially.

The scheme, as may be seen, was certainly a happy one. The returning traveller finds himself gazing at a record of the delightful scenes he has visited—the snows of the Alps and the shores of the blue lakes where he has wandered; while the departing tourist has a foretaste of the beauties of nature which await him on the happy shores of the Riviera and the Gulf of Lyons.

Eminently praiseworthy as was the plan, the execution, unluckily, is not all that could be wished. The original fault lies in the architectural design, which is overloaded with gilding and injurious to the effect of the paintings. This fault, no doubt, will be mitigated by time. There are others, however, more serious. Constantly do we find the system adopted of placing the different parts of a scheme of decoration in the hands of several artists—the plan was pursued at the Hôtel de Ville—and



FONTAINEBLEAU CASTLE.
By Paul Lagarde.

here again the mistake has been made. I need not comment more fully on the unsatisfactory effect of seeing side by side paintings which too often kill each other, as is proved by many instances. All really great decorative work in all ages has been treated on a very different principle. Neither in the frescoes of the Campo Santo at Pisa, nor again in the Borgia rooms in the Vatican, do we find panels by various artists close together in the same chamber; or if we do, as in the Sistine Chapel, they are designed in the same key, and not too widely dissimilar in technique. Nearer home, again, the best mural paintings of the nineteenth century—those, for instance, in the Amiens Gallery by Puvis de Chavannes—are all by one hand; and Delacroix alone was entrusted with the ceiling of the library of the Chamber of Deputies and Senate.

Here, on the contrary, the principle of distribution has been carried to an extreme; I may mention certain panels, adjacent to each other, which were executed by different artists who have since found it necessary to alter the dimensions of the figures to prevent their being ridiculous. Yet there was in these well-lighted rooms a golden opportunity for some contemporary artist to carry out such a scheme as would have roused our enthusiasm by harmony of composition and colouring, instead of this patchwork of pictures, many of them admirable in themselves, but too dissimilar and contradictory in style.

The directors of the railway company placed these works in the hands of a certain number of artists, and the architect, M. Toudoire, may be congratulated on his happy choice of such men as Messrs. Billotte, Lagarde, La Touche, Buffet, and Auburtin. But associated with these painters, and some others also gifted with true decorative qualities, we find two or three whom we wonder to see in such company, and whose work jars like a false note. More especially are we struck by two panels representing Streets in Avignon by an unknown artist, M. Paul Saïn, a native of that city, it is stated. It is impossible to pass by these paintings without amazement at work so feeble. Another poor piece of work is M. Cachoud's "Lac d'Annecy," all the less pleasing because it adjoins a really fine painting by M. René Billotte.



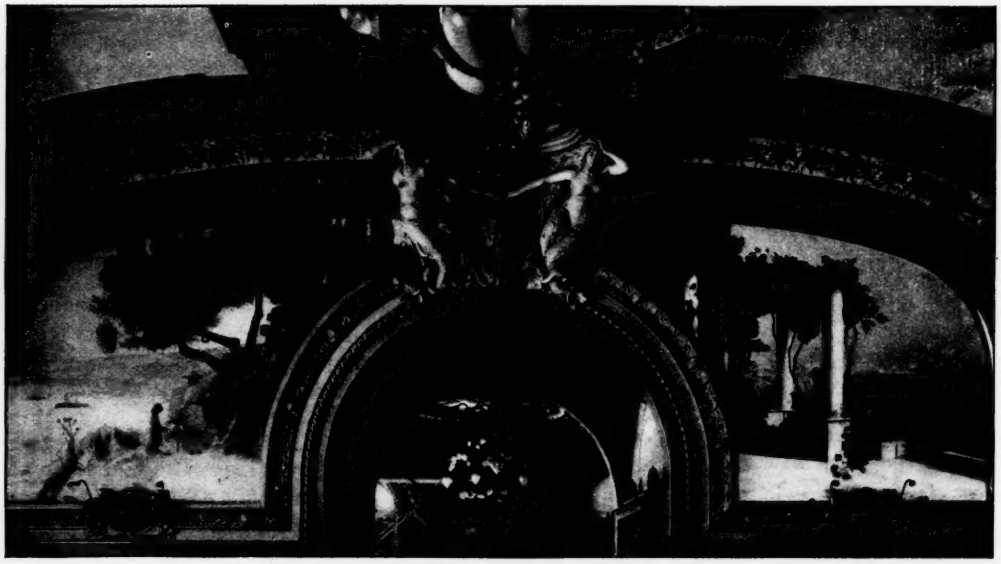
TUNIS.
By Paul Buffet.

ALGIERS.
By R. Allègre.

Nor is M. Carl Rosa's "Lac d'Aiguebelette" much better.

Yet there is no lack of recognised artists in Paris, whose pictures find a place in collections, who have proved their worth and are capable of giving us work worthy to be looked at again and again. M. Besnard, for instance, who has already executed some fine decorative work, and who, in his fresco for the Decorative Art Union (Paris), has so well rendered the charm and poetry of lake-scenery, novels, a peasant of Provence, is seen with his flock. Behind him is the wild solitude of the mountain pasture.

Next to this, in violent contrast, is a panel by M. Paul Buffet, a view of Tunis. The artist is familiar with the East. In the Salons of 1899 and 1900 he exhibited interesting pictures of Abyssinia, and he decorated one of the Exhibition buildings with a fresco illustrating Textiles ("*Les Étoffes*"). His painting is one of the best works in this room. The town



VILLEFRANCHE AND MONACO.

By F. Montenard.

would have given us a delightful view of the Lake of Bourget. Would not Chéret, one of the most elegant representatives of French wit and spirit, have thrown all his bright grace and sparkling "go" into the "Battle of Flowers at Nice," a subject very indifferently handled by M. Gervex? And M. Paul Baudouin, the friend and pupil of Puvis de Chavannes, might also have figured here; and such painters of the East as Dinet and Prouvé would have given us a faithful impression of Algeria and Tunis.

In the first room of the restaurant we find, on the side facing the light, a large painting by M. Eugène Burnand, representing the ice-fields of Dauphiné; the subject is well dealt with, in a pleasing bright key. The broad sheets of snow spread to the horizon, broken by peaks and ridges; in the foreground the painter shows us the inhabitants of the country. A goatherd such as Daudet describes in his

is viewed from the south, lying between the spectator and the sea; the deep blue gives bright relief to the white Arab houses piled in characteristic disarray. At the foot of the rampart a group of Arabs, chiefs perhaps of a tribe, wait behind their standard, and quite in the foreground a veiled woman adds to the character of the scene.

M. Allègre also paints Africa, but Algiers is his subject. This painter, a native of Marseilles, resides in Paris, and exhibits at the Old Salon; he has painted the town with much vigour and luminous power, extending in an amphitheatre of light-coloured buildings by the sea-shore, under a morning sun. In the foreground two Arab dancing girls are seen, with strong-hued dresses that give a rather artificial touch to an otherwise truthful work. M. Allègre is nevertheless a sound landscape painter, and his view of Cassis, in another room, is greatly to be admired. Cassis is a

small town between Toulon and Marseilles, famous for the beauty of its bay and beloved therefore of artists. M. Allègre's view of it is most successful.

Allusion has been made to the way in which neighbouring pictures may injure each others' value. This example proves it. Here are three paintings by Burnand, Buffet, and Allègre, all three in different keys. Burnand's is in a tone of pale green, M. Buffet's in gradations of brown, while M. Allègre has chosen harmonies of white light, and this variety of colouring naturally distresses the eye. As regards proportion the two last artists have agreed as to the size of the figures; M. Buffet's Moorish girl is on the same scale as M. Allègre's figures. But M. Burnand's goatherd is much smaller—which would not have happened if either painter had had the whole wall to himself.

At the end of this room M. Olive has represented Marseilles by sunset, seen from the terrace of the old Imperial Château, with the pine trees in the foreground. Below them lies the port in pleasing curves of outline, the town filling in the distance. M. Olive works under the influence of M. Ziem; he succeeds well in small landscapes, into which he infuses much glow and colour. But here he has forgotten that his picture was part of a decoration. He has lingered over details instead of handling the subject broadly—that is to say, instead of *decorating*. This, indeed, is a mistake into which artists too often fall, in spite of the example set by the great modern decorative painters, Delacroix, Ingres, Chassériau, Puvis de Chavannes, who have shown them the true way. As Théophile Gautier well said in his notice of the Salon of 1855: "Fresco, or, to be exact, mural painting, demands solid qualities—composition, drawing, and style, rather than finish of execution, which is lost at a distance; in combination with architecture painting becomes loftier and stronger, it assimilates the manly solidity of stone walls and the calm strength of marble columns. It aims at being as eternal as the structure of which it is part. No trivial and tricky effects, no skilful dexterity of workmanship or fashionable ornament; but serene severity, calm and elevated beauty, art purified and superior to vulgar realities."

Where here do we find a painter who has remembered these high truths? Happily, we shall meet with one or two. But not, be it said, in M. Vayson, whose landscape is not good; nor in M. Gervex's ceiling, "The Battle of Flowers," which is strangely lacking in the requisite unity of key, and is altogether in more than doubtful taste; but rather in M. Albert Maignan, who paints on another ceiling "The Vintage in Burgundy." M. Gaston La



THE DAUPHINÉ MOUNTAINS.

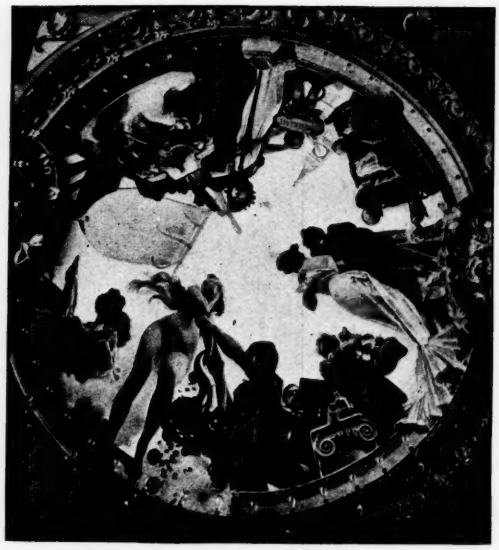
By E. Burnand.

Touche has contributed a view of Antibes which is not without some decorative power, though it is inferior to many of his works. Next to him, M. Rosset-Granges has painted "Aix-les-Bains at Night." On a terrace above the lake, amid Venetian lanterns, he shows us a restaurant where fashionable parties are at dinner, while Neapolitan musicians perform a serenade—a rather common-place subject characterised by some lamentably bad drawing.

M. Francis Auburtin is, on the other hand, a born decorator, as he has shown in his frescoes at the Sorbonne, in the Marseilles Gallery, and in the Exhibition buildings. He has painted for the Paris-Lyons station a well-composed picture, a view of Nice; not one of those drily handled landscapes that M. Olive gives us, but a fine painting in which the figures harmonise

well with the background. To the left, in the foreground, stand two women in a garden, gathering fruit. At their feet is the sinuous line of the old seaport of Nice; beyond this the coast curves in a semicircle closed in by the mountains of l'Esterel, golden in the setting sun.

M. Lagarde, who was instructed to paint the Palace of Fontainebleau, has found in this subject a composition decorative almost beyond belief. But M. Lagarde's landscape is both truthful and charming, and at the same time a piece of broad and free fresco work, the trees in solid relief against a clear but sober sky. To give animation to the rather dreary perspective view of the palace, M. Lagarde has introduced the inhabitants of the big pond —the swans, in white relief against the water as they swim after a boat.



CEILING.
By L. Flameng.

In the same room with M. Lagarde's picture is another highly successful work, by M. Billotte. It was natural that an artist so identified with Paris should not try to depict the shores of the Mediterranean, or the hills of Dauphiné; he was commissioned to record one of the most pleasing aspects of the Great Exhibition, "The Street of Nations." Taking his stand on the left bank of the Seine, underneath the Alexander Bridge, and slightly altering the perspective so as to bring in all the buildings, M. Billotte has chosen his favourite twilight hour to paint the picturesque line of palaces, that of Italy in the foreground. M. Billotte had already displayed the qualities of a great painter in his panels for the Hôtel de Ville; here he has surpassed himself, and produced an admirable picture in which the character of a truthful record has not been overlooked.

We may pass rapidly the large landscape by M. Decanis. He has gone the wrong way to work, painting his picture piecemeal, with no feeling for the whole. It was a fatal mistake to place so large a panel in the hands of an artist apt only at painting small impressionist landscapes, and his picture, with its unpleasant lighting, really destroys the effect of the whole room.

Opposite we find M. Montenard with two views of the Riviera: to the left the Roadstead of Villefranche with its men-of-war, to the right Monaco. The foreground to the left is judiciously filled by a gnarled olive-tree; but why has there been introduced an Italian girl such as never is seen on the Riviera? If the artist had been painting Sorrento, well and good; but she has no business here. Another fault of M. Montenard's is the extravagant crudity of tone in his blues, which are too hard and have not even the merit of truthfulness. The same blame attaches to M. Chabas, the painter of a view of Marseilles seen from l'Estaque, to M. Carl Rosa, who shows us the Lake of Aiguebelette, and to M. Henri Caïn in his "Avignon," and to M. Dauphin, in his "Toulon." How is it that after the various fine examples of decorative painting produced in our time, these artists can persist in starting from a wrong basis?

The ceiling of this room is partly by M. Saint-Pierre and partly by M. Maignan. This last portion is well designed, but the colouring is so sharp in places that it looks like metal. Some pretty symbolical figures are to be found in it, very boldly posed, such as the female figure representing "Intellect," leaning on the ship *Paris*, and another in a ball-dress. The figure of Fortune seems inordinately tall, and the bad drawing of her legs cannot escape the most superficial observer; yet the group of a woman and child at her side is charmingly graceful.

To sum up the impression produced by these paintings, it may be said that the attempt here made is worthy of praise and encouragement, and that there is some first-class work. A little better and it would have been very much finer. But, after all, it does not do to be too critical, especially when we remember what railway restaurants have been till now.


CALENDAR
APRIL
1901.
Monday 1. J. Constable, R.A., d. 1837.
Tuesday 2. W. Holman Hunt, born, 1827.
Wednesday 3. J. C. Bromley, died, 1839.
Thursday 4. John Hoppner, R.A., born, 1758.
Friday 5. A. Chevallier Tayler, born, 1860.
Saturday 6. Vicat Cole, R.A., died, 1893.
Sunday 7. Sir Francis Chantrey, R.A., b., 1781.
Monday 8. Madame Bodichon, born, 1827.
Tuesday 9. Dante Gabriel Rossetti, died, 1882.
Wednesday 10. Samuel Prout, died, 1852.
Thursday 11. Keeley Halswelle, R.I., died, 1891.
Friday 12. E. Goodall, died, 1870.
Saturday 13. R. Dighton, died, 1814.
Sunday 14. F. Sargent, died, 1899.
Monday 15. Lucy Rossetti, died, 1894.
Tuesday 16. H. Fuseli, R.A., died, 1825.
Wednesday 17. John Phillip, R.A., died, 1867.
Thursday 18. Sir Robert Smirke, R.A., died, 1867.
Friday 19. R. Westmacott, R.A., died, 1872.
Saturday 20. John Russell, R.A., died, 1806.
Sunday 21. Ford Madox Brown, born, 1821.
Monday 22. "Old" Crome, died, 1821.
Tuesday 23. J. Nollekens, R.A., died, 1823.
Wednesday 24. R. Ansdell, R.A., died, 1885.
Thursday 25. Daniel Maclise, R.A., died, 1870.
Friday 26. Joseph Allen, died, 1852.
Sat. 27. T. Stothard, R.A., died, 1834.
Sun. 28. E. A. Ward, R.A., born, 1859.
M. 29. P. H. Calderon, R.A., died, 1898.
T. 30. Valentine Bromley, died, 1877.
HAROLD NELSON

NOTES AND QUERIES.

[220] **"MOSES AND THE BRAZEN SERPENT."**—I have in my possession an oil painting on panel having the characteristics of Rembrandt's work. The subject is, "Moses lifting up the Serpent in the Wilderness." Can you tell me whether the master is known to have painted that subject; and if so, whether the original is known to exist?—R. DEY.

*** We are acquainted with no such picture by Rembrandt. The only well-known pictures of Moses which Rembrandt painted are the "Moses found by Pharaoh's Daughter" (Peel collection), and "Moses breaking the Tables of the Law" (Berlin Museum).

[230] **QUEEN VICTORIA AS ART PATRON.**—To what extent did Queen Victoria extend commissions to artists?—H. S. (Brighton).

*** We have referred elsewhere to her late Majesty's relations with artists. We may add that at one time she was a buyer of pictures that appealed to her individual taste. Thus, taking a characteristic group of her acquisitions at random, we may recall that she bought Leighton's "Cimabue" when it created so great a sensation at the Royal Academy. She similarly acquired "The Charity of Dorcas," by W. C. T. Dobson, R.A., from the Academy of 1855; "The Virgin Mary," by J. R. Herbert, R.A., from that of 1860; "The Woman taken in Adultery," by Edward H. Corbould (who became the drawing master to the royal children), in 1842; "The Entrance to an Old Prussian Lawn—Winter," by Henry Bright, from the Academy of 1844; "A Scene from Midas," an early work by Sir D. Maclise; "The Andalusian Letter-Writer," by John Phillip, R.A.; "Steamer 'Panther' under the Light of the Midnight Sun," by W. Bradford, A.N.A., from the Royal Academy of 1875; the touching picture by Frank Holl, R.A., called "No Tidings from the Sea," which, first contributed to the Academy of 1871, has this year appeared once more in the winter exhibition; "The Good Shepherd," by Sir Noël Paton, R.S.A., her late Majesty's Limner for Scotland; "The Roll Call," by Miss Elizabeth Thompson (now Lady Butler), and works by Mr. W. Logsdail and others; these are but a few of the great number of pictures which had taken the fancy of the Queen, and which reveal her taste with a fair degree of accuracy. But they do not compare in importance—in the sense in which we are speaking—with the vast number of works which she commissioned on particular occasions. Such was the whole series of portraits of her children and other relations in paint or marble, of marriage pictures,* the series of ceremonial works in oil or water colour representing reviews, Royal and Imperial visits, pageants, civic functions, "openings," inaugurations, and the like†; as well as the two great Jubilees, and battle pictures, especially interesting to her Majesty, by Lady Butler, Mr. Caton Woodville, and others. It is impossible to estimate the number of works of art of all kinds purchased by the Queen; to seek to hazard the value of them would seem to be an impertinence. It is generally understood, however, that in consequence of measures of State, her Majesty years ago foresaw the necessity of exercising economy in the private interests of some of her descendants, and was therefore prevented from distributing many commissions among our most fashionable and highly esteemed artists, as she otherwise would have done.

NOTE.

THE ROYAL ACADEMY: THE SURVIVORS OF FIFTY YEARS AGO.—"Fifty years of British art" at the winter exhibition sounds well. Although living painters are ruled out, and the display is a tribute to the honoured dead, there is in the title the promise of a noble exhibition; there is the foretaste of old favourites to be greeted again, there is the vague hope of reputations to be reinstated, of verdicts to be vindicated,

* By Sir George Hayter (The Marriage of the Queen and the Prince Albert); John Phillip, R.A. (of the Princess Royal); Mr. W. P. Frith, R.A. (of the Prince of Wales); G. H. Thomas (of the Prince of Wales, and that of the Princess Alice); G. Magnussen (of the Princess Helena); M. Nicolas Chevalier (of the Duke of Edinburgh); Mr. Sydney P. Hall (of the Princess Louise, and that of the Duke of Connaught); Sir James Linton (of the Duke of Albany); and Mr. R. Caton Woodville (of the Princess Beatrice); while M. R. Lauchert painted a bewitching "Portrait of the Princess of Wales at the Time of her Marriage," in wedding attire.

† These artists include Sir D. Wilkie, R.A., Sir G. Hayter, Sir Francis Grant, P.R.A., C. R. Leslie, R.A., Thomas Sully, Sir Edwin Landseer, R.A., F. Winterhalter, Sir John Gilbert, R.A., Louis Haghe, Carl Haag, W. A. Krell, E. M. Ward, R.A., G. H. Thomas, C. Jacquand, Sir Oswald Brierly, R.W.S., Orlando Norrie, Mr. Val Prinsep, R.A., Mr. L. Tuxen, Mr. S. T. Dadd, Mr. Lockhart, R.S.A., Mr. John Charlton—some of them producing several works.

of judgments to be reconsidered, perhaps reversed.

Fifty years ago Turner was still alive, though dying. The world, spinning fast its coil, has since caught up in its web all but very few of those who were painting then. Who is the small band of survivors of the exhibition of 1851—nearly all of them then full of life and hope; now aged, some famous, a few forgotten by the outer world? At that day Mr. Frith, Mr. Hook, and Mr. Sidney Cooper were already Associates; and not an Academician of them all survives. But there are five now upon the list who were then struggling, if not for recognition, for the imprimatur of the Academy itself. Mr. H. H. Armstead, R.A., practising also as a draughtsman, was exhibiting sculpture; Mr. James Archer was known as a portraitist. Mr. W. S. Burton, who had identified himself, in sympathy at least, with the Pre-Raphaelite Brotherhood, was showing imaginative paintings. The well-liked Mr. W. W. Fenn, so soon to lose his sight—the cruel fate of so many of his craft—showed pictures of Jersey scenes. Mr. J. A. Fitzgerald was engaged on compositions of poetic sentiment. Mr. William Callow, for Heaven knows how long a member of the Royal Water-Colour Society, brought home pictures of foreign travel. Young Fred Goodall (is he not "young Fred Goodall" still?) displayed a picture, now famous and even yet popular throughout the land, through the line-engraving that was made of it, "Raising the May-pole"—the custom revived with so much rejoicing when the reign of Charles II released the country people from the repressions of the Puritan Reformers. From Mr. Carl Haag came ladies' portraits—his Orientalism was not yet engendered. Mr. Rudolf Lehmann, another alien soon to identify himself with the people among whom he settled, contributed two Italian pictures and a portrait of Lord Granville. Mr. William Linnell, old John Linnell's son, and long known as a painter of landscape, worked off some of his student's enthusiasm in "Samson and the Lion." The famous "Valentine receiving Sylvia from Proteus," by Mr. Holman Hunt, was one of the sensations of the year. Mr. Erskine Nicol, A.R.A., made merry with a couple of humorous pictures of Scottish genre. Mr. R. T. Pritchett, since well known as private water-colour painter to the Queen and prolific contributor to *Punch*, sent in a serious landscape from Belgium. From Mr. James Sant, R.A., there came four portraits and portrait-groups, which all captivated Mrs. Jameson, especially "The Infant Children of His Grace the Duke of Marlborough." Sir John Tenniel contributed a very serious work—the sketch for a large picture then in progress, "representing allegorically the great Industrial Meeting of all Nations, A.D. 1851"—with a long "tag" to it from Thomson:

> "Rough Industry: Activity untired,
> With copious life inform'd, and all awake,"

and so forth. Mr. W. Cave Thomas, too, who had lately been successful, like Tenniel, in the Westminster Hall Competition, contributed another high-art allegory; Mr. Henry Weigall was painting a number of smart and distinguished persons; and Mr. H. T. Wells, R.A., the last of the line of eminent miniaturists, of whom Sir William Ross was at that time the great exemplar, sent in his portraits "in little." By Mr. Frith was the well-known "Hogarth brought before the Governor of Calais as a Spy;" by Mr. Hook, not yet attempting to paint the sea, two "historical" works—"The Defeat of Shylock" and "The Rescue of the Brides of Venice;" and by Mr. Sidney Cooper, already a man of near fifty, a half-dozen cattle pictures, of which two or three were painted in collaboration with his friend Frederick Lee. Truly, Art is kind to her votaries—a sort of goddess of longevity; for not only are all these men among us still, but most of them are busily pursuing their craft in one way or another. S.

THE CHRONICLE OF ART.—APRIL.

New Members. MR. YEEND KING has been elected Vice-President of the Royal Institute of Painters in Water-Colours, in succession to the late Mr. E. M. WIMPERIS.—The following have been elected Members of the Society of Oil Painters: Messrs. T. AUSTEN BROWN, A.R.S.A., G. P. JACOMB-HOOD, D. Y. CAMERON, C. E. RITCHIE, and W. J. HENNESSEY.—The following have been elected Members of the Royal Scottish Society of Painters in Water-Colours: R. CLOUSTON YOUNG and Miss AGNES M. RAEBURN.—MR. PITTENDRIGH MACGILLIVRAY, sculptor, has been elected a full member of the Royal Scottish Academy.

Exhibitions. THE collection of water colours by artists living and dead which was opened at Messrs. Agnew's gallery in the middle of February deserves to be noted chiefly on account of the drawings by TURNER, DE WINT, W. HUNT, DAVID COX, and G. BARRET that were included in it. Each

of these masters was represented by work of special quality; and there were also on view characteristic examples of COPLEY FIELDING, T. COLLIER, Sir E. BURNE-JONES, Mr. J. W. NORTH, Mrs. ALLINGHAM, and other painters of repute. As a historical summary of English water-colour work the exhibition was undoubtedly valuable.

Water colours by Mr. WILFRID BALL and Mr. W. LEE-HANKEY have also been on view in the galleries of the Fine Art Society. Mr. Ball's landscapes, painted in Cornwall, Devonshire, and Somersetshire, can be frankly praised as the best things he has hitherto produced. They have delicacy of colour, vivacity of touch, and much beauty of atmospheric quality, and the subjects generally had been well selected. The series by Mr. Lee-Hankey made an effective contrast to Mr. Ball's more precise work, and displayed very agreeably those merits of style and decisive handling that always distinguish the work of this young artist.

Mr. MORTIMER MENPES has lately gathered his impressions of the South African War in the same gallery. What he showed was a collection of water colours and pencil drawings, with a few etchings, in all of which his astonishing technical skill and his wonderful adaptability have been applied with the best possible judgment. The most notable things in the exhibition were the portraits of generals and other men who have made a mark in South African politics, and the studies of incidents in the field. Some sketches of local scenery were also included.

Mr. A. THORBURN'S paintings of wild fowl and other birds claim mention on account of their excellent representation of the habits and characteristics of the subjects chosen for study, and because of the skill displayed by the artist in rendering textures. Mr. Thorburn's method is a little over-precise and elaborate, but he has an extraordinary knowledge of bird life and uses it with discretion.

Mr. WALTER TYNDALE'S water-colour drawings of Italian and English subjects, some examples of which recently appeared in the Dowdeswell gallery, have a real charm of dainty execution and unusual beauty of colour and atmospheric effect. He chooses his material with taste, and treats it in a fashion that is distinctly interesting. His individuality is unspoiled by mannerism. The exhibition of his work was welcome as a pleasant departure from the ordinary run.

Among the best things in the exhibition of the Dudley Gallery Art Society were the landscapes by Miss M. BERNARD, Miss M. NIXON, Mr. DAVID GREEN, Mr. S. EVANS, and Mr. REGINALD JONES. A small sketch at Walberswick by Miss A. J. RUDD may also be noted. The lack of efficient figure painters is still a source of weakness to the society.

THE Society of Women Artists suffers from an excess of wall space. Only a small proportion of the pictures and drawings in the recent exhibition can be remembered with any pleasure. The section devoted to examples of handiwork, metal working, embroidery, wood carving, leather work, and the like, was, however, well filled, and many of the exhibits showed unusual merit.

Reviews.

Eros and Psyche. By *Paul Carus.* Illustrated by *Paul Thumann.* London: Kegan Paul & Co. (6s. net.)

THIS pretty little book, prettily written "after Apuleius," is not less prettily illustrated by Mr. Thumann. There is a humorous modernness about the telling, which is maintained in the pictures. It is a curious, artfully artless American mixture of classic lore and "Alice in Wonderland," told so as not to shock those most desirous to be offended, yet maintaining the tale in its classic purity.

L'Art en Silence. By *Camille Mauclair.* Paris: Ollendorf. 1901. (3 frs. 50.)

MONSIEUR MAUCLAIR belongs to the class of critics who see broadly—who do not regard pictures and sculpture as monopolising the art stage. Literature is not less to him as indicating the art spirit of the time: he himself sees, thinks, and writes as an artist, and makes his appeal to those who think as seriously as he does. His views, rather *décadents* according to English notions, will not recommend themselves in their entirety to English readers; but they deserve to be read not only for their reasoning and conclusions, but also for their literary knowledge and their admirable style. We cannot accept the position accorded by him to Stéphane Mallarmé: in spite of M. Mauclair's admirable exposition we cannot divest ourselves of the belief that Mallarmé was something of a *farceur*, conscious or unconscious. But we read his estimates of Rops, Puvis de Chavannes, Gustave Moreau, and M. Besnard with equal sympathy and greater approval, and are grateful for this little book, which is so excellent in tone and so suggestive in matter.

The Elf: a little book. By *J. J. Guthrie*, Shorne.

WITH the summer number the cycle of the seasons was completed, and the first series of this publication brought to an end. As in the three preceding issues all the illustrations are drawn and engraved by Mr. J. J. Guthrie, and by the courtesy of the artist we are enabled to publish what in our opinion is one of the best of the whole series. Although we are by no means out-and-out admirers of all Mr. Guthrie's work, for there is in it some qualities that we might condemn, we are bound to acknowledge that this little set of booklets has a peculiar interest, if only for the individuality the artist has displayed hercin.

Catalogue of Books on the Fine Arts. By *Basil Anderton, B.A.* Newcastle-on-Tyne. 1900.

THIS catalogue in reality deals only with the books in the public library of the city and county of Newcastle-upon-Tyne; but it constitutes a safe guide for reference on all matters dealing with the arts. It is arranged on Dewey's system of classification, a system which is being increasingly adopted in England and abroad, and is rapidly accomplishing a uniformity that will be of incalculable advantage to readers—especially those who have to consult many libraries. The catalogue ingeniously reveals to the searcher who finds his book such other works upon the root subject as are contained in the library. The compilation reflects credit on the editor.

The Mind of the Century. Reprinted from the *Daily Chronicle.* Unwin. 1901. (2s.)

THIS pleasant reprint of the series of articles by known hands which sought to summarise in the *Daily Chronicle* the advance of the century, especially in England, is at once useful and entertaining. Literature, art, science, travel, philosophy, and the like, are treated in brief papers, but within their narrow limits they have not, of course, been able to go very far.

The Hundred Best Pictures. Part I. Edited by *C. Hubert Letts.* Letts & Co. 1901. (1s.)

THIS is a highly acceptable serial publication, containing Rembrandt photogravures of pictures, ancient

and modern, which on the whole may be accepted as justifying the title. The plates are altogether charming: they are most carefully produced, and including as they do, or as they promise to do, so many of the most popular and most beautiful pictures in the world, they may be welcomed alike on æsthetic and educational grounds. The work is very good and very inexpensive.

The Painters of Florence: from the 13th to the 16th Century. By *Julia Cartwright*. Illustrated. Murray. 1901.

MRS. ADY is a Progressive in her art views, and in this admirable treatise of Florentine Art she gladly follows the revolutionaries, such as Mr. Berenson, Morelli, and the school. She has thus brought her book up to date, and has given a history of the Art of Florence that codifies the new beliefs within the convenient limits of the carefully illustrated little volume before us. The newest views are to her the most attractive: perhaps it is as well; but for our own part we are not so ready to change certain old opinions without fuller proof than is sometimes adduced. For example, we are less ready to accept Dr. Richter's assertion that Botticelli's "Mars and Venus" in the National Gallery is an illustration of Poliziano's *Giostra*, than that (lately endorsed by Count Plunkett) it represents the scene described by Lucian. The book is one of considerable utility, which may be cordially recommended. It consists of a series of 27 biographies, after each of which is a list of chief works, with their present whereabouts.

Books Received. NOTE.—*Comment in this column does not exclude books from subsequent review.*

"*Fra Angelico*." By LANGTON DOUGLAS. Illustrated. (London: Bell & Sons. 1900. 12s. 6d. net.)—A book of greater size than the "Great Artists" series, very carefully produced by the author and publishers. The work must be in every art library.

"*Heroines of the Bible in Art*." By CLARA CLEMENT. Illustrated. (D. Nutt. 1900. 3s. 6d.)—This volume of the "Art Lovers' Series" continues the detailed classification of picture subjects, explaining the stories and describing the principal works dealing with them. It is a useful and very daintily executed extract, so to speak, of the authoress's "Handbook of Legendary and Mythological Art," and is a welcome supplement to Mr. Champlin's "Cyclopædia of Paintings." At the same time, it strikes us that this volume is less thorough than its predecessors.

"*The Catalogue of the Morse Collection of Japanese Pottery*" in the Museum of Fine Arts, Boston, Mass., is a scholarly catalogue; but the illustrations reveal the fact that the pieces are not arranged with any intention to show them to the best advantage to themselves or to the public.

We have received from Messrs. C. Roberson & Co. a pamphlet on "*The Method of Spirit Fresco Painting, a Process for Pictorial Mural Decoration*." The little treatise is of great interest to artists and even to the public at the present day, when the process is being adopted so frequently, as in the two "frescoes" by Lord Leighton in the Victoria and Albert Museum and by several artists in the ambulatory of the Royal Exchange. It is the Gambier Parry method, of which the secret is here told—the only one likely to withstand the malignancy of the London climate.

We also have received "*Developers and Development*," by GEORGE E. BROWN, F.I.C. "Amateur Photographer Library," No. 5, and "*Colour Photography*" by A. E. SMITH. (London: Hazell, Watson & Viney. 1s. net.) The last named makes very clear a subject which is deeply interesting alike to artists and scientists.

The Practical Art Gallery (Grevel), is a monthly miscellany of a dozen half-tone plates, as to which we reserve comment until its completion.

New Engravings. MR. HEINEMANN has issued a reproduction in colour of a characteristic drawing by Mr. NICHOLSON of "Lord Roberts on Horseback being received by the Crowds in the Street." "Bobs" has not yet appeared in the streets in this way, but no doubt he will when the war is quite over; and the drawing does but anticipate a few months. It is a very good drawing, if born a little out of due time, and should be acquired by all who are making a collection of this clever artist's work.

The Swan Electric Engraving Company have most successfully reproduced one of JOHN JONES'S mezzotints. The original, which is a portrait of "Mrs. Davenport," by ROMNEY, was first published in 1784. The reproduction has been made from a fine impression of the mezzotint. It is published by Mr. Richard Wyman, of 24, Bedford Street, Strand.

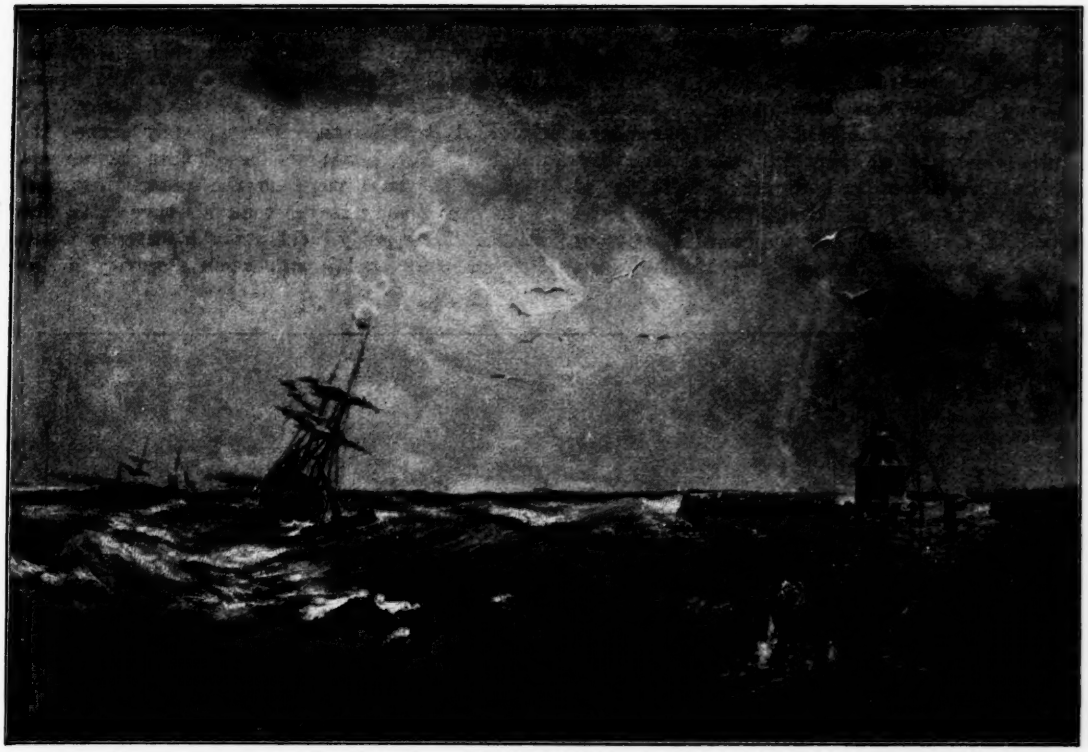
Obituary. We have to record the deaths of ADOLPHE OSSIPOVITCH CHARLEMAGNE, Professor of the Academy of Fine Arts at St. Petersburg, at the age of sixty-five; and of HERR KARL RADINTZKY, medallist, Professor of Ornament at the Vienna Academy of Fine Arts, at the age of eighty-two.

The death has occurred at Brussels of M. PAUL DE VIGNE, the celebrated sculptor, at the age of fifty-eight. He was born at Ghent, and became a pupil of his father, M. Pierre de Vigne, and assisted him with his fine statue of Jacques Artevelde which adorns the city of Ghent. He began his serious work in 1860, when he sent from Italy—he having gained the *prix de Rome*—two figures entitled "Domenica" and "Poverella." His next work of importance was a statue of "Immortality," now in the Brussels Museum, which brought the young artist numerous commissions, among them a series of busts and ideal female figures executed with great delicacy and beauty. Among his more important works may be mentioned a figure of "Flanders" for the monument to Laeken, the statue of Breydal and Coninck executed for Bruges, and the "Reward of Art" for the principal entrance to the Brussels Museum. He was represented at Paris last year by an ivory bust of "Psyche," a high relief in marble of "Hope," and a bronze bust of "Christ." He had suffered for some time from disease of the brain, caused by overwork, and died after a long and painful illness.

We have also to record the death at Rome, by his own hand, of BARON PIDOLL, the landscape painter, in the sixtieth year of his age; he was a pupil of Boecklin, and to a great extent adopted his master's method of work:—of Mr. JOHN D. FRANCIS, late honorary curator of the Swansea Art Gallery, in his eighty-sixth year; he was an exhibitor at the Royal Academy between 1837 and 1860, and was one of the founders of the Savage Club:—of Mr. G. W. JOHNSTONE, R.S.A., the landscape painter, who recently died at Edinburgh. He was born of humble parentage, and at the age of thirteen was working as a cabinet maker. He earned his living by this craft for some years, and spent his evenings in the classes of the Edinburgh Art School. He was a regular exhibitor at the Royal Scottish Academy from 1880, most of his pictures being representations of Scottish scenery.



A STUDY OF SKY AND SEA FROM THE DECK OF A VESSEL OFF TARIFA. By Edwin Hayes, R.H.A., R.I.



SAVED.

From the Painting by Edwin Hayes, R.H.A., R.I. Awarded a Medal at Chicago.

THE WORK OF EDWIN HAYES, R.H.A., R.I.

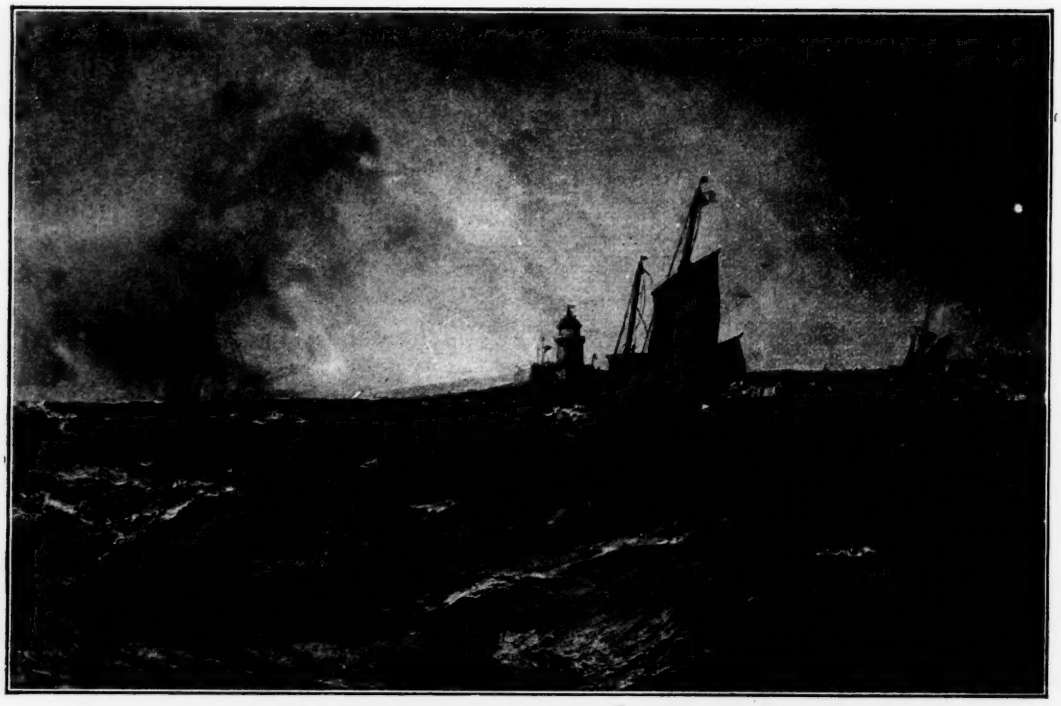
By W. L. WOODROFFE.

IT seems almost a pity that Mr. Edwin Hayes should have been born in Bristol. The list of distinguished painters of undoubted Irish extraction is not a long one. Scotland shows to much greater advantage, and Wales has a giant to represent her in David Cox. But Mr. Hayes is unquestionably Milesian, and his youth and much of his life as well as his early art education take his memories back to Dublin. In that Kildare Street School which was the Sass and Heatherley of the Irish art student, he was fellow pupil with Foley, the sculptor, with Lawlor, who designed the group of "Engineering" in the Albert Memorial, with Rothwell, Danby, and Petrie; but from the very first his ambition was to be a marine painter. Henry Moore began as a landscape painter, J. C. Hook started with figure subjects, but Hayes was true to the sea from the first.

He knew it as a mariner as well as a marine painter. In his student days, and later, when he was beginning to feel his strength, Dublin Bay was his studio. He had a little ten-tonner, strongly built and fit to face the south-east winds, which took him all about Howth and Ireland's Eye, and down south as far as Cork. It was not all smooth-water sailing. Three times he was capsized. Once at a regatta at Kingstown a great trading schooner, with the ominous name *Swallow*, bore down on the yacht that held the careless young pleasure-seekers and sunk their boat; they scrambled up the rigging; even the harmless necessary fiddler was saved, and he saved his fiddle. In those days in Ireland there was always an element of risk in such popular amusements, which was supposed to give a heightened flavour to the fun. On another occasion, when he was beating about at the mouth of the Liffey, a sudden squall capsized the boat. They all escaped; one of the young men floated about triumphantly, with his Sunday coat under one arm and an oar under the other, and preserved that much valued garment and, with it, his life. To the pleasure-seekers such little incidents were trivial and to be forgotten, but a true artist

observes and remembers them, for they bear their fruit afterwards.

Young Hayes was thoroughly in earnest about his work. Dublin Bay and excursions in pleasure-boats at regattas were all very well, but he determined to see something of a sailor's life and of the Atlantic. So he shipped as a steward's boy on board the *Mary Campbell*, outward bound for Mobile Bay, and, before he reached that port, had certain very rough experiences, scarcely enjoyed at the time, but which were to stand him in stead in after life. A heavy gale of wind had come up the night before they started, and, as the vessel slowly and cautiously crept down the Liffey, they passed four wrecks at the mouth of it. It was ominous, certainly, but it was an opportunity. The steward's boy utilised the occasion, and made a sketch of the *Mary Campbell* herself as a wreck, and, finishing it with great care, showed it with no small pride to the captain of that lumbering craft. But sailors are more given to superstition than to art; the water-colour was flung overboard, and the unappreciated artist told to say nothing about it. This was before the days of Mr. Plimsoll, and the *Mary Campbell* was scarcely a model sea-going vessel. Before she started on her return voyage the mate was seen going his rounds and driving little pegs into the openings above the water-line to make her water-tight. But this precaution scarcely served its purpose. For seven weeks of that homeward journey the men were at the pumps day and night, and young Hayes took his turn with the others. These early incidents of his life are noted because they explain a certain sincerity in his work which is one of its great attractions. He paints his seas and his shipping as one who knows all weathers and has himself handled the ropes. And so it is that, even when taking dramatic themes, as in "Saved," he never forces his effect. He never deals, as Copley Fielding and E. W. Cooke often do, in violent contrasts. He is dramatic but he is never theatric. It was the study of Nature, it was his early and careful reading "in Nature's infinite book of secresy," that gave him this instinct of the true artist. He might, indeed, have easily yielded to the temptation to be cheap, certainly to be theatric, for his first master was Telbin, the scene painter. In these days it seems strange that a painter of easel pictures should begin by being a painter of stage scenery; but it was in this school that Clarkson Stanfield and Sidney Cooper made their début, just as Diaz, Dupré, and Troyon



FRENCH FISHING VESSELS LEAVING THE PORT, GUERNSEY.

By Edwin Hayes, R.H.A., R.I.



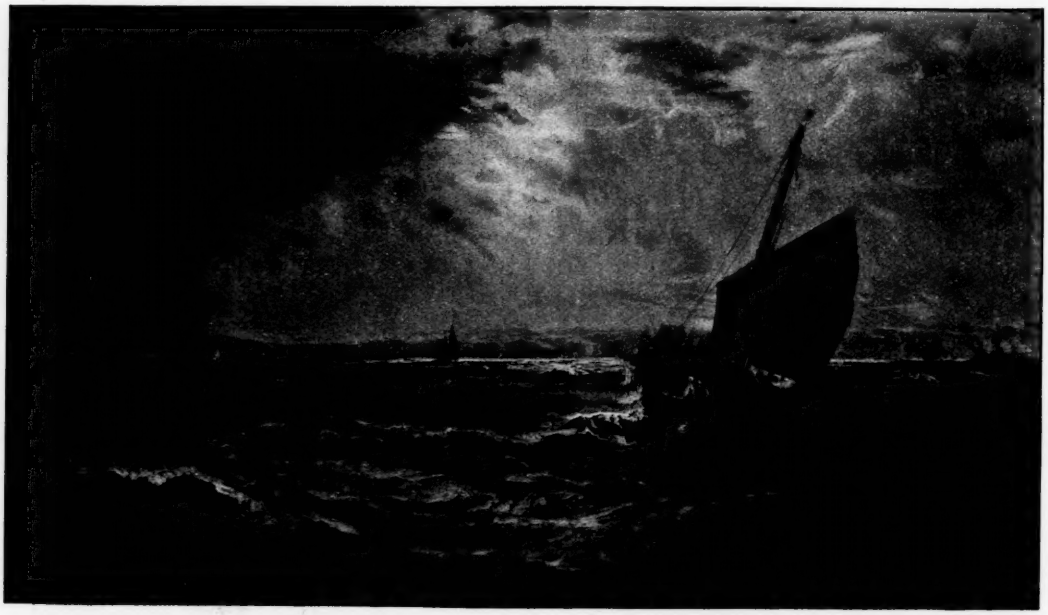
CROSSING THE BAR.

By Edwin Hayes, R.H.A., R.I

made their start in life by painting jewelled designs on porcelain, and Daubigny his with sketches on boxes and clock-cases.

Young Hayes worked with Telbin at the scenery of the New Adelphi, at the very time when Mrs. Keeley was taking the town with Jack Sheppard, and even did some of the "cloths" later on for Miss Kelly, who had just started her little theatre in Dean Street, Soho. Telbin was his master, was his "master" actually, for Hayes was apprenticed to him. In those days there was no Grosvenor, no New Gallery, no Royal Institute. Bond Street was not colonised by picture dealers. Fashion and the novelists had not taken up the painter. The Academy had its detractors even then, but it had no serious rival, though the British Institution opened its rooms in Pall Mall, and its Exhibition attracted painters of eminence, such as E. W. Cooke, Stanfield, and Landseer. It was here that the first important work of young Hayes was exhibited, a sea-piece, a scene off Ryde. On Varnishing-day Telbin took him up to it, showed him the little canvas hung in the place of honour, and showed him a work of his own hung below the line. The good fortune of the painter was not to end here, for three days afterwards the picture was sold. It was small wonder that his next aspiration was to send to the Academy itself, and on its walls for three-and-forty successive years—with but a break of two years —Edwin Hayes has been an uninterrupted exhibitor.

It was when the Royal Academy was lodged in Trafalgar Square that it exhibited his "Saved," of which an illustration is here given. The picture afterwards crossed the Atlantic, was sent to Chicago, took a medal there, and was bought for a gallery in Montreal. The scene is just outside of Gorlestone Harbour, the happiest



FRENCH FISHING LUGGER OFF MARGATE.
By Edwin Hayes, R.H.A., R.I.

hunting-ground on the whole English coast for the marine painter. Heavy seas roll up from the south, all sorts of shipping, from herring boats to three-masters and great ocean-going steamers, sail these waters, and the changing skies are a constant study for the painter. It is noticeable that in these sea-pieces of Edwin Hayes the human interest somehow always dominates. He paints the sea as one who knows its variations and its moods—the deep blue of calm water under a summer sky, or an agitated sea, the water heaving and sinking, the salt mist hanging low over it, the sky threatening or obscured and crammed with vapour. But always, whether in fair weather or foul, he introduces his shipping—it is not the mere sea and sky of Henry Moore—always he makes you feel for the sailor or the fisherman, for the moment of danger or suspense when the vessel seeks to make the port, or for the pleasant run before the wind when the sail fills and the breeze is fresh. In "Crossing the Bar" he again gives us a lumpy sea

outside Gorlestone, dirty weather, and a threatening sky. You feel the chop of the water, and hear the thud of it breaking over the bows

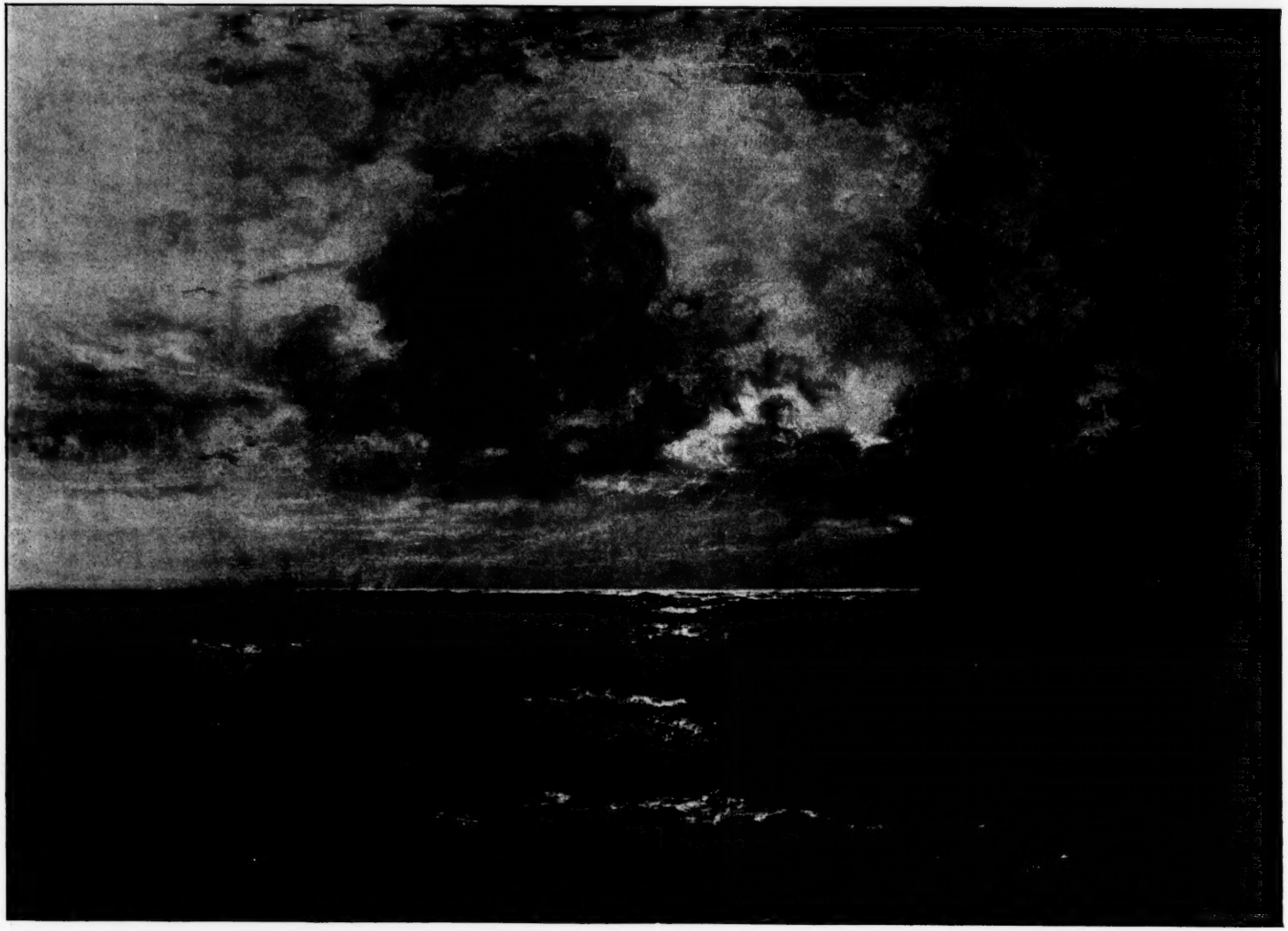


CROSSING THE BAR.

From a Water-Colour Study by Edwin Hayes, R.H.A., R.I.

of the trawler as she staggers across the bar with her double-reefed mainsail. This picture, which got a good place on the line at the Academy, is now in the collection of Mr. Hampton.

In one sense, the art of Hayes is a restrained one. The painter's palette is restricted, his pigments few—yellow ochre, cobalt, light red, a little Vandyck brown, a little raw umber, and, for medium, mastic varnish and linseed oil. There is nothing here to fade or suffer as time goes on, and his pictures are very durable. Gorlestone has, indeed, been his favourite ground, but the sea has carried him everywhere—to the coasts of Spain, of Italy, of Russia, and always the small Pochard box has been handy, and the pencil devoted to the rapid sketch. He has a seaman's eye for the rig of a vessel and an artist's eye for its attractiveness. The French fishing craft in the next two illustrations—one can see at a glance—are built and rigged different from our herring boats, broader in beam, sitting deeper in the water, eminently picturesque. One only regrets that these old hulks are becoming obsolete, that the modern ones are modelled more after our own, smaller in tonnage, sharper at the bows, more manageable, fleeter in the water. These French vessels of the old build, and even the more modern ones, carry twice the crew they want for sailing or hauling in the nets. They are owned in many shares, and apprenticeship on one or other of these luggers teaches many an extra hand his trade and graduates him as a seaman. The older boats are furnished at the stern with a kind of crutch, which serves to hold spare spars, or to take the mast when the boat is hove-to for fishing. We know these vessels in our own waters, off Dover and Folkestone and round by Dungeness, and they are by no means appreciated by the unromantic South Coast fishermen, who have an eye for the herring, but, unfortunately, none for the picturesque. These Frenchmen come after the fish, and we have to send a gun-boat now and again to protect our interests, and see that these foreigners keep to their own waters. The build of the boat may be seen in the "French Fishing Lugger off Margate," and again in the "French Fishing Vessels leaving the Port, Guernsey." Our print, of course, does not give what the picture did, the pure colour of the sea on that rocky shore, where there is no sand, as on our own East Coast, to tinge it with grey and modify the sky reflection, and make the colours muddy or dull. The landscape painter knows that light is never still, that the country stretched before him changes from hour to hour, is

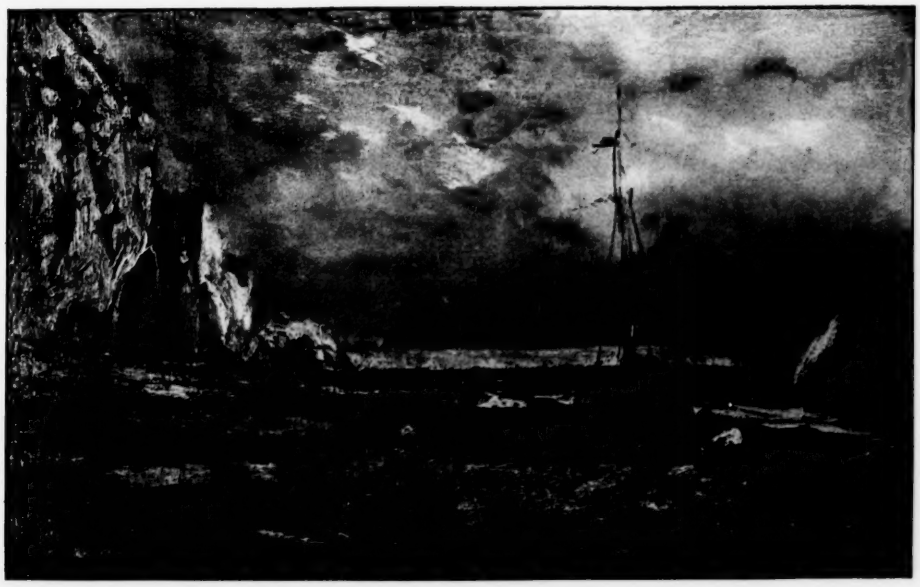


SUNSET AT SEA: FROM HARLYN BAY.

From the Painting by Edwin Hayes R.H.A., R.I. In the Chantrey Collection National Gallery of British Art.

never two days alike. But at least the features of the landscape remain constant. The marine painter has a different experience. His sketch must be rapid indeed, for at sea the changes of light are quicker than on the land, and his objects, when they are not ships in port or at anchor, shift away or even disappear. So the eye must be quick to notice and the hand cunning to record. And so it is that a competent marine painter is, of all painters, the most observing—is, or should be. The sketch for the picture, of which a coloured illustration is here given, was made on board ship. The effect of such a sky over such a sea was not to be lost, and a kind-hearted captain hove his vessel to, that the artist might have another chance. A gale has sprung up, a heavy thundering sea beats upon the coast, the great three-master forges on under reduced sail; a bank of cumulus cloud almost fills the sky, which is lurid and of a rainy blue where there is a break. This "Scene off Tarifa" is an impression vividly felt and rapidly recorded.

Architecture rarely figures in Mr. Hayes' pictures; he likes to paint the harbours and creeks or little coast villages seen through the drift of salt mist, as the seaman knows the shore in its setting of an atmosphere that has "weather" in it. He has indeed painted one picture in which the subject was simply sky and sea, nothing else, the two immensities unrelieved by any suggestion of those interests which humanise landscape. It is the sea off the Cornish coast, a sea in midsummer, moving, restless, opalescent, the fulness of ocean throbbing under a summer sunset. It should be familiar to Londoners; the trustees of the Chantrey Bequest bought it for the National Collection, where it now hangs in the Tate Gallery. Mr. Hayes has painted in all parts of the world, and his pictures have had wide recognition. The permanent galleries of Leeds, Cardiff, and Leicester, of Melbourne, Sydney, and Adelaide, have all examples of an art which is sterling and virile, which never descends to mannerism, in which we always feel a reference to Nature, but to Nature interpreted and reaching us through the painter's mood and feeling and sense of style. He has had his imitators, we see echoes of him in many galleries—these are a tribute to his art. But the work itself stands out, original, felt, subtle, true, and perhaps it is not its least significant praise that his brother painters appreciate its art, and those who know coast and sea and shipping its nature and its truth.



ON BEER BEACH.

From an Oil Sketch by Edwin Hayes, R.H.A., R.I.



A FRIEZE ON THE P. & O. SS. "MALTA."
By W. De Morgan.

MODERN STEAMSHIP DECORATION.

By W. SHAW SPARROW.

WE are all apt to forget that there are points of spiritual resemblance between us and even those vanished races of men who lived away back in the prehistoric solitudes of time. Some of them, we may well suppose, were penetrated with the great magic of running waters, with the vast fresh glory of the sea; and it is certain that our own inclination to adorn what we love is a bond of union between us and them. The fisherman of to-day, for instance, when in the act of painting his boat, is moved by the very same feeling which gave rise to the practice of ornamenting the earliest tiny craft in which men went fishing and fighting. We cannot get an historic glimpse of this practice in its rude beginning, among the cavemen of the drift period; but it was in all likelihood old, time-honoured, when, as Virgil says, "The rivers first the hollowed alders felt." For rafts preceded these alder canoes, and just as vanity taught the primitive man to decorate his body, so his love for the thing which he forced swishing over the waters, certainly showed itself, in ornaments, on the rude paddle which he used: certainly, if modern savages represent primæval man.

But we need not linger now in the sphere of speculation, because we know that shipbuilding was a fine art as many as three thousand years before the birth of Christ. Even then the Egyptians had vessels with a spar deck, needing from twenty-one to twenty-six oarsmen, and so large that cattle were taken in them to far-off markets. These boats had a pretty high camber, and the two ends, after rising in a curve to a given height, were sometimes crooked over at the stern and graced with an ornament, the lotus pattern being the most popular of all.

However, it is not my present business to follow my subject through its ancient history; so I turn at once to our own ships of the hour. The art of their decoration has been called a pothouse trifle, but this description is not always true. Some steamers are creditable exhibitions of decorative work in all kinds; and it is high time that this fact should be verified and recognised by the accepted critics of art. Is not a fine ship worthy of the critical attention which is lavished on every exhibition of pictures? And what is the chief duty of those men who stand in a fiduciary position towards the artist and the public? Should they not watch over the well-being of *all* the arts, industrial or other, whipping up every craftsman who needs the lash? For my own part, when I hear that this or that industrial art is a national disgrace, I think always that the critics alone are to be blamed, for they give all their attention to the crafts which need it least, neglecting those which are altogether in the hands of manufacturing men of business.

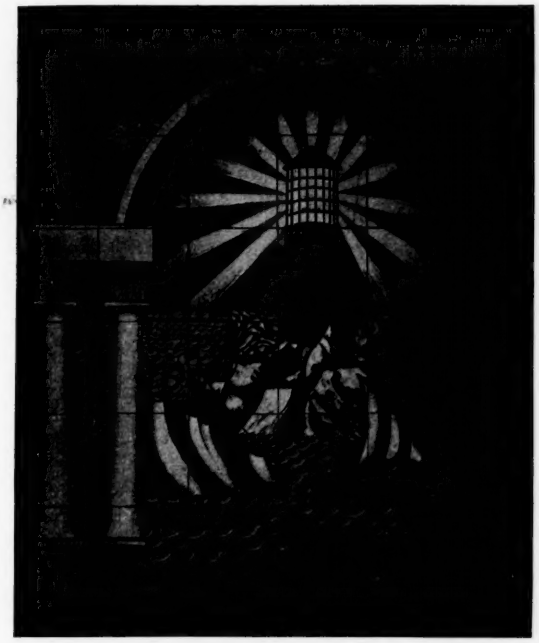
In the case of ship decoration this neglect has been very harmful. So unused are the shipping companies to truthful criticisms, that some of them, in their eagerness to be advertised, expect a writer to praise all their decorative work, even although important parts of it may set his teeth on edge. The only thing to do is to go to the



A FRIEZE ON THE P. & O. SS. "MALTA."
By W. De Morgan.

very best companies, for these gladly recognise that criticism must be open and honourable.

And now to pass on to the architects who



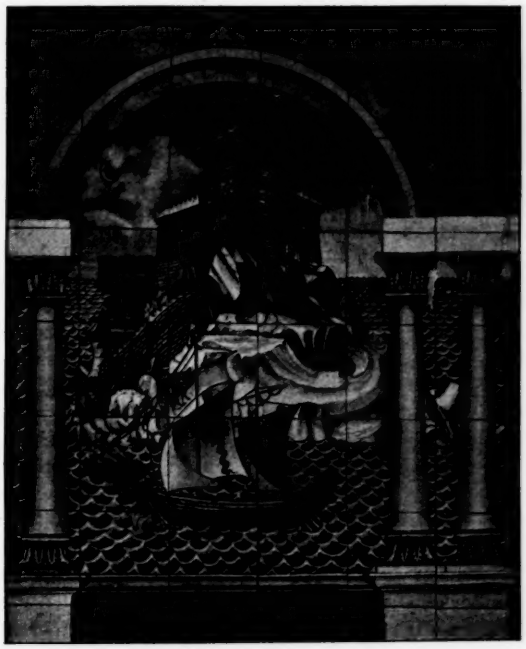
TILE-WORK IN THE COMPANION OF THE P. & O. SS. "MALTA."

By W. De Morgan.

decorate our ships. It is to be hoped that their art may in time become a worthy emblem of our country's sea supremacy. They have, at all events, a fair and free chance of displaying their originality, of giving us work entirely new and modern; for the field in which they labour is almost uncultivated, and they are not fettered by a sincere reverence for any useful old traditions and old styles of ship decoration. The great danger to be shunned is the epicene artistic taste of the hour. Some of the marine decorators pander to it, quite forgetting that styles which might be pleasing in a boudoir can never be attractive in a great steamer, the character of whose ornaments should always be virile and severe. It is not with satin and with silks that the craft of ship decoration can be raised into a noble art; and for this reason, mere prettiness and sparkle should be avoided.

It is fair to add at this point that much progress has already been made; and we owe it all to the directors of the first-rate companies, who have not been influenced by the knowledge that true progress in matters artistic seems a mere trifle to the great majority of travellers. What the ordinary saloon passenger expects is too much tempting food excellently cooked; and when the lounges are soft, and the smoking room is airy, and the cooking could not be better, he is quite pleased with the decoration, however crude it may be. It is not till his appetite is offended that he becomes an art critic: a wise one if the ornamentation is very bad, and the contrary if it happens to be good. Yet he is inclined to admire even the very best work, if only you let him estimate its artistic value in the cost of the various materials and of the decoration as a whole; and one regrets that all the shipping companies do not take full advantage of this peculiarity.

On the staff of every company that would be progressive in the decoration of its ships there should be a competent architect, whose word should be law. This is essential to success; and as such, it has long been recognised by the directors of the P. and O., of the White Star Line, and the Orient. These are not the only companies that have their own artistic experts. But they alone, it may well be believed, put adequate store by the decisions at which their experts have arrived. Certain shipbuilders, indeed, are greatly troubled by these outside architects. They contend, more or less expressly, first that they can do all the work unaided; then, that the fact of their



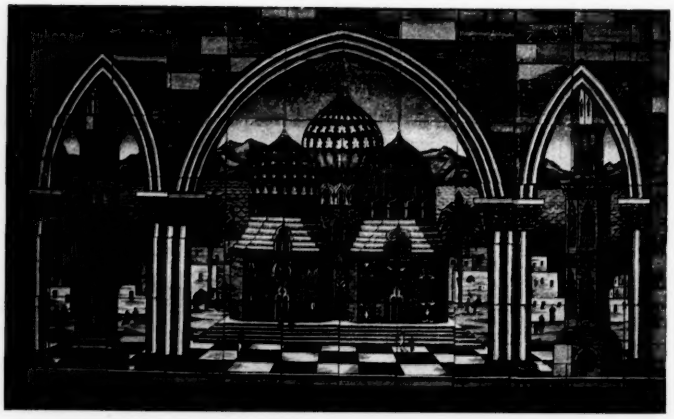
TILE-WORK ON THE P. & O. SS. "MALTA."

By W. De Morgan.

being forced by contract to carry out a stranger's scheme of decoration may hinder them from finishing the ship in the time agreed upon, as a

rule, under heavy penalty. There is some exaggeration here, I believe. In any case, we cannot have too much variety in ship decoration, and business enterprises of an artistic kind always weary us with hackneyed repetitions of the same useful things. Their art is a mere *cliché*. This is why the outside architect is a good friend to the shipbuilders. He places before them entirely new designs, which cannot but be useful to their craftsmen.

It is said that, for considerations of economy, the architect should not visit his work at the shipbuilding yards while it is being done. This would be an extra expense, no doubt. But is it not a necessary expense? Surely, for the sake of his reputation, not to speak of any other reason, the company's own architect desires that the money invested in the decorations should bear good interest; and the investment is either justified or condemned by the general effect of the decoration. Now, the architect cannot do himself justice, cannot make the investment profitable, without visiting the craftsmen who work out his designs; and it is obviously wrong that he should be expected to incur public censure for mistakes which, had he seen the boat before she left the yards, would have been prevented or remedied.



TILE-WORK ON THE P. & O. SS. "MALTA."
By W. De Morgan.

I pass on to other drawbacks. As might have been expected, the sheer of the ship, the camber of the ceiling and the floor, the multitude of great iron stanchions, and other structural peculiarities, hamper the architect, especially when he has in feverish haste to turn out his four or five hundred drawings. Genius will be stimulated by these difficulties, these incentives to invention, if you do not add to them days and nights of enforced hurry. This is a trite thing to say; but in this case it cannot be said too often; for a good many shipping companies seem to believe that an architect's greatest joy is to toil feverishly against time. In other words, the scheme of the decoration should never be left till the last moment. Then the shipbuilders would not be hampered by the outside architect.

In this art, as in every other, racial idiosyncrasies count for much; and so do the material circumstances of a nation's daily life. British hands, for instance, made to colonise, to be masterful in action, do not seem well fitted for the task of vying with those light, nervous fingers which have done so much fanciful work for the Messageries Maritimes de France. And then, why should we be distressed because Germany, newly roused to an invigorating sense of a glorious future, and newly lifted by her commercial successes into a paradise of colonies in the air, lets the world know, in the decoration of her ocean steamers, that she enjoys the lustiness of her youth, and prides herself upon the affluence of her ambitions? Some of her arts must needs recall those which Rubens filled with the turbulence, the strength, the national fondness for coarse enjoyments, and the quite Eastern love of show, for which Flanders had long been especially famous.

This daring opulence of style, this swaggering youthfulness of national hope, and health, and enthusiasm, is not often seen in our own steamers; for Great Britain is growing cautious, fastidious, and wistfully speculative, and her artists are too often of a piece with her. Exuberance of style, they tell us, is merely ostentatious display. Yet one regrets always, that so many of our decorative arts should be like the variegated poppies in country gardens, exquisitely limp, frail, and artificial. These dainty products of a valetudinarian taste are certainly not in accord with the colonising vigour of our English race; and they make one think that each school of art in England should have a cricket field and a gymnasium.

However this may be, the arts in question would be out of place in a great steamer, like wrens in an eyrie; and so I am glad that the best shipping companies pass them by.

It is common knowledge that the P. and O. is the oldest and the greatest of these companies. How is its astonishing history to be described? To speak of it as a fairy tale of commerce would be unjust, for we cannot doubt its prodigious

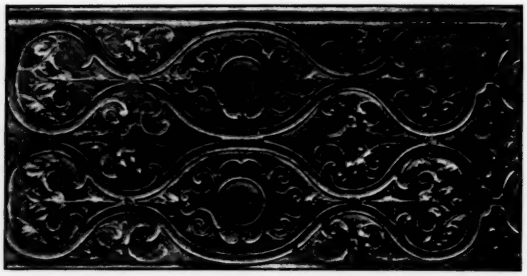
enterprises, nor its bewildering array of figures. Divide among the population of Manchester the money spent every year on food for the P. and O. passengers, officers, and crews, and every man, woman and child would have a Christmas-box of about ten shillings. The annual "loss on exchange" —*i.e.* the sum of £226,670, or thereabouts— causes the life-long industry of most men to appear quite futile, and unprofitable. Yet the P. and O. Company pays excellent dividends. We might linger thus for hours over the story of its doings, and we must feel, one and all, how truly its success is merited.

It is impossible to speak of all the decorative work encouraged by the P. and O. Company. The subject is too vast; and then, one is not fully acquainted with it. Only a writer who has not to live by his pen could afford to visit every one of the great steamers, and so follow the progress of idea from the earlier to the most recent. The earliest ships of all have disappeared from the fleet, and my efforts to gather exact information out of old newspapers have been fruitless. But I learn from old sailors that there was nothing very remarkable in the earliest decorations. Wood was the material used; the skilled craftsmanship was simple, and the lighting primitive, one lamp, set adroitly in the partition, throwing an uncertain glimmer into two cabins.

Several illustrations are here given of the *Malta*, a second-class P. and O. steamship of 6,064 tons, that seems to be fitted out in a style very similar to those in fashion forty years ago. One illustration, that of the *Campania*, marks a primitive era in modern ship decoration; the others recall to our minds the beautiful and ingenuous tile-work designed by Mr. De Morgan. Here the artist has taken as his theme the old story of the Knights of Malta, and their hazardous journeys to the Holy Land. We see them leaving in their curious little boats, and Mr. De Morgan has kindly shortened their journey by placing Jerusalem at the seaside. It was the colour of the waves that the artist needed, and as the Christian mind has always seen a false Jerusalem, there is a double meaning in this geographical freak of fancy. When the P. and O. steamers began to grow larger and larger, the deco-



SALOON OF THE P. & O. SS. "INDIA."

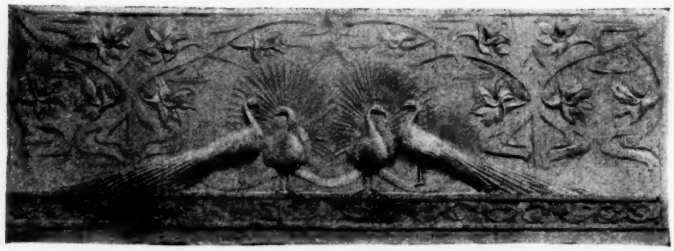


A CEILING PANEL IN THE SALOON OF THE SS. "INDIA."

rations became more ambitious and artistic; for it is space that stirs the imagination of decorative artists. Some critics make it a reproach to the directors of the P. and O. that they have never set before themselves the "duty" of keeping the ship decorations well in touch with all the wayward changes in the art world's governing tastes. But, then, the directors wish to pay their dividends regularly, and how could they do *that*, if they added even one steamer to their fleet whenever a new artistic fashion appeared? It may be thought that their styles are sufficiently numerous; yet one cannot study every one of them. We have seen that in the *Malta*.

A few words may now be said about one which had its origin in 1881, when the *Rome*, a fine steamer of 5,013 tons, was decorated with admirable carving, Cambi of Florence being the artist. Though admirable, this work in walnut wood was found to be somewhat too heavy for a ship that passed so much of her time in hot climates; so the chairman of the company, in 1891, had the carving painted white, much to the surprise and dismay of the artistic. It required real courage to issue the order, but the result was not displeasing, and even the finest decorative art is bad if it happens to be unfitted for its special place and purpose.

Now, the ship decorator is annoyed by many utilitarian difficulties, and it was a long time before he knew what they were and how to surmount them. The relief of the carving in the P. and O. boats was at first too high; coal dust found its way into the deep crevices, and to get it out was troublesome; nor was it an easy task to modify the relief without weakening its decorative effect. Then the great iron supports in the saloons had to be masked with wood in order to turn them into graceful columns. How was this piece of architectural make-believe to be done? If the sheathing of wood came to sharp square edges, as in the saloon of the *Himalaya* (1853), the rolling of the ship might make each column a dangerous thing for a passenger to be thrown against. Therefore the sharp edges must be rounded, or else the columns must be circular.



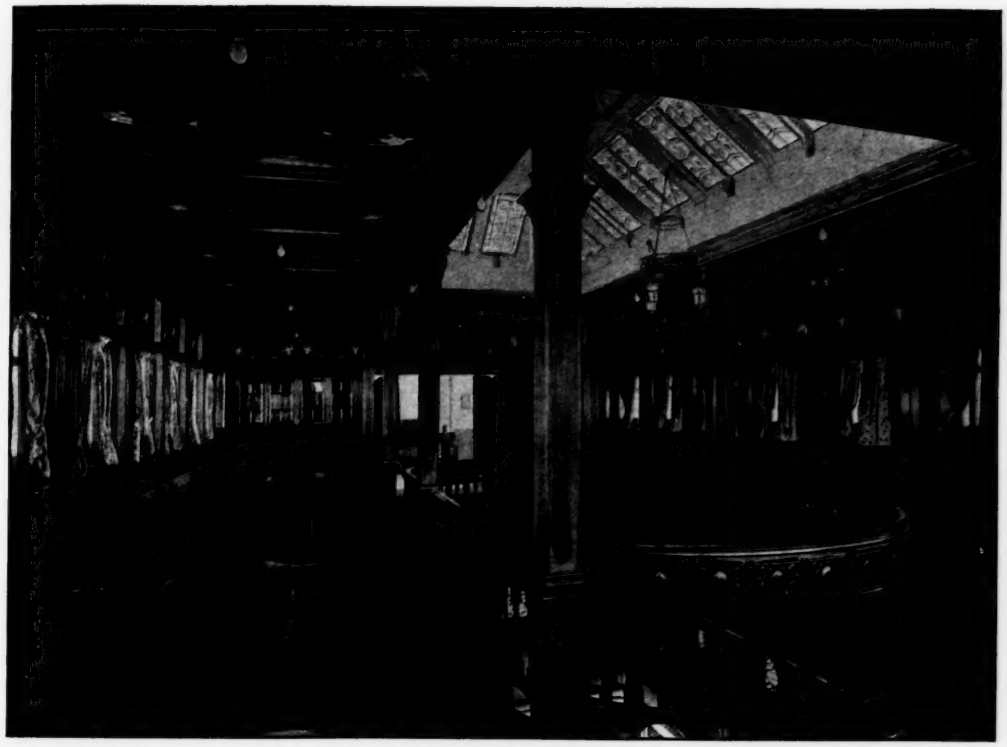
FRIEZE IN THE MUSIC ROOM, SS. "INDIA."
By Helen Langley.



PANEL FROM THE MUSIC ROOM OF THE SS. "INDIA."
By Helen Langley.

In 1881, following an example set by the Orient Line, the directors of the P. and O. added an architect to their staff. To be quite accurate, they added two architects, Messrs. Wallace and Flockhart, and the wisdom of this step was clearly seen in the next new ships. The *Ganges*, the *Thames*, the *Sutlej*, the *Ballaarat*, the *Parramatta*, the *Valetta*, and the *Massilia* (1884) are admired to this day, for there is some dignity in the workmanship. Cambi, the Florentine carver, achieved a great success in the *Parramatta* and the *Ballaarat*; the other vessels just mentioned had beautiful De Morgan tiles that harmonised richly with the panelling.

We come now to a long line of fine ships that owe the schemes of their decorations to the



MUSIC ROOM OF THE P. & O. SS. "INDIA."

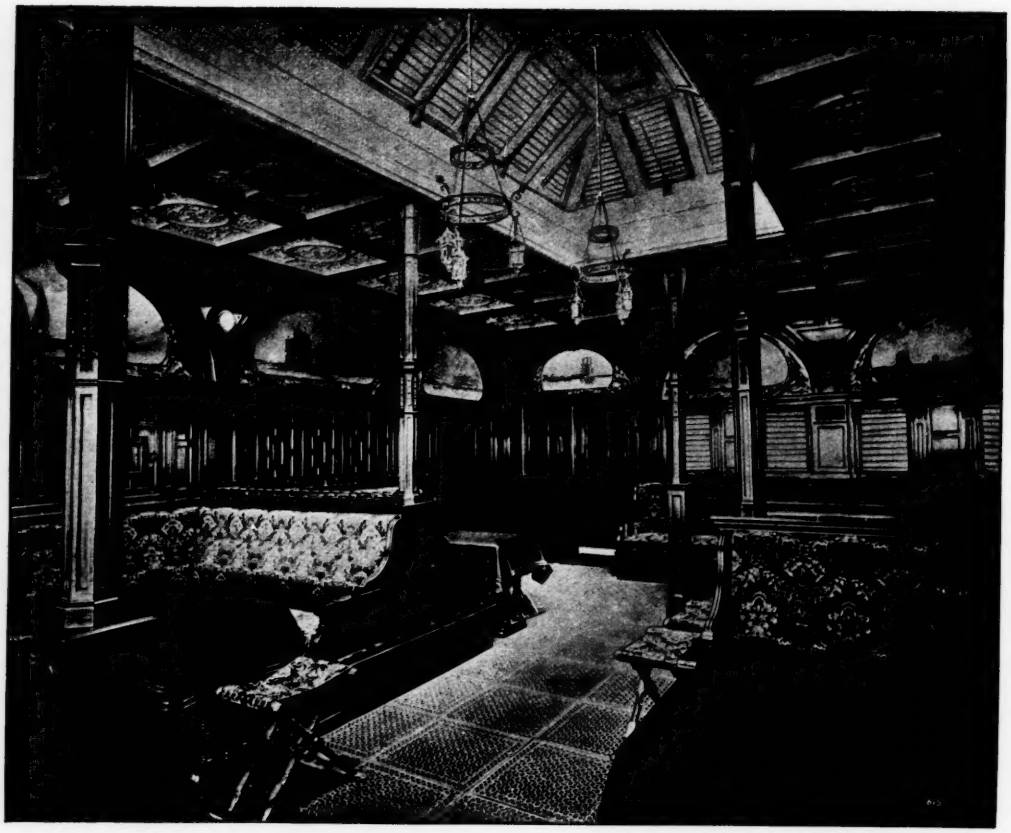
talents of a very well known architect and furniture designer, Mr. T. E. Collcutt. In 1887, in the little Jubilee fleet—the *Victoria*, the *Britannia*, the *Oceana*, and the *Arcadia*—Mr. Collcutt proved beyond all doubt that he could overcome all the petty difficulties which make it so much more troublesome to embellish a ship than to design a great public building. And from the first his style was quite new. His predecessor had feared to employ any other material than wood. It seemed to Mr. Collcutt that in hot climates plaster would be brighter looking and cooler. So he made liberal use of Jackson's fibrous plaster, a good account of which was given in this Magazine in August, 1892. I cannot do better than copy down the following useful information:—

"The comparatively recent invention of 'canvas plaster'—that is, thin canvas pressed into the plaster whilst fluid—enables large surfaces of plaster to be cast very thinly and lightly. Moreover, the relief work is cast at the same time and in the same piece with the groundwork, so that the relief may be as low and the detail as small as desired. . . . This enables the designer to model his work in clay in precisely the same manner as the old stucco-worker did his ceiling, save that it is not done *in situ*, so the artist must exercise his reason instead of his eye. Unfortunately, the modeller's reason is rarely so cultivated as his eye. From the model a mould is taken in gelatine, which, being pliant, enables the undercut portion of the mould, and consequently the cast, to relieve itself, and an effect of lightness to be obtained with ease, which under the old process of rigid moulding could be but imperfectly obtained with much trouble and difficulty. But this process has other advantages. All canvas as well as flat surfaces can be executed in it and with equal ease, and this is a great advantage in large rooms, especially those in which acoustic qualities are the primary consideration. . . . A further advantage is that the work is put up quite dry, so that there is not only a great saving of time in finishing it, for the painting and gilding may be proceeded with almost immediately, but also there is no risk from damp."

Thus much for the plaster that Mr. Collcutt introduced into the P. and O. steamers. The ornamental ceiling, panels, and cross-beams are turned out in the London factory under Mr. Collcutt's supervision; when finished they are sent to the ships, and a few carpenters quickly screw them into their allotted places and supports. As a rule, the designs in relief show in white

upon a subdued gold ground, and the effect is pleasing. It would be even more pleasing, no doubt, if the craftsmen laboured on board the ship, modelling their relief work on the flat surfaces prepared for it. This was the noble manner of the old stucco masters, whose art has all the charm of excellent modelling in clay. Ornaments in "gesso," enriched with gilding and colour, have been manipulated thus in recent years, under the supervision of Mr. Walter Crane; and they would naturally be as beautiful in a P. and O. ship as they are on Mr. Crane's ceiling at Coombe Bank, Sevenoaks. One thing, at least, is certain—that the very excellence of a time-and-labour-saving process condemns the process itself to excessive use everywhere; and hence it is becoming even the more necessary to plead for that decorative work which is entirely wrought by hand.

But we cannot have all the good things at once, and we must be alive to the increasing beauty and dignity of Mr. Collcutt's schemes in ship decoration. He and his assistants won a great success both in the *India* and in the ill-fated *China*. These are sister ships, and from a point of view of art, the difference between them consists mainly in this—that the frieze and ceiling of the music-room in the *China* are treated with ordinary arabesque ornament, whilst those in the *India* are in coloured plaster, and represent peacocks and pretty girls playing with them. They are by Miss Helen Langley, a very clever young sculptress who studied under Mr. Frampton at the Slade School, where she gained three prizes in the Sketch Club. The delicacy of Miss Langley's talent, its grace and its fanciful ingenuousness, deserves note (see p. 300); and there is true decorative feeling in all her joyous work.



FIRST-CLASS SMOKING ROOM, P. & O. SS. "INDIA."



24½ IN. x 20¼ IN.

INNOCENCE.

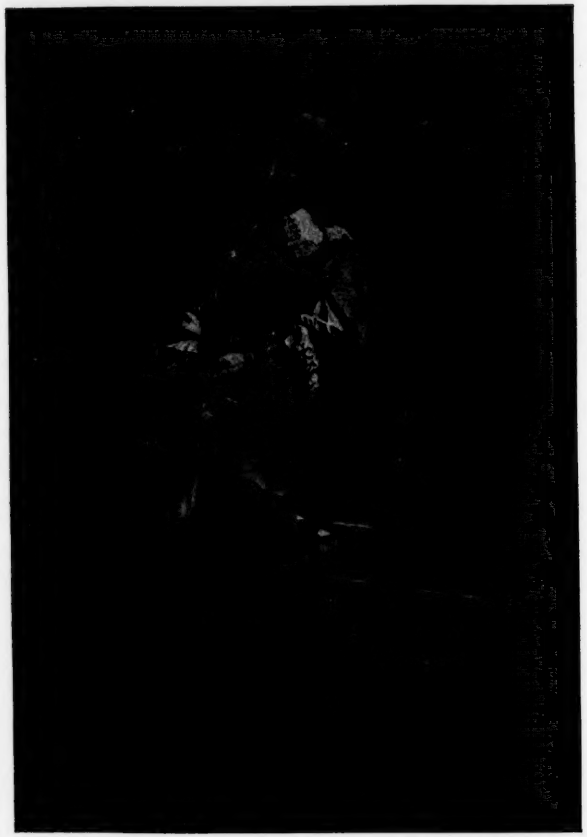
By J. B. Greuze

GEMS OF THE WALLACE COLLECTION.

BEING REPRODUCTIONS OF MANY OF THE MOST ADMIRABLE PICTURES AT HERTFORD HOUSE.—VII.

36. Innocence. By J. B. Greuze.

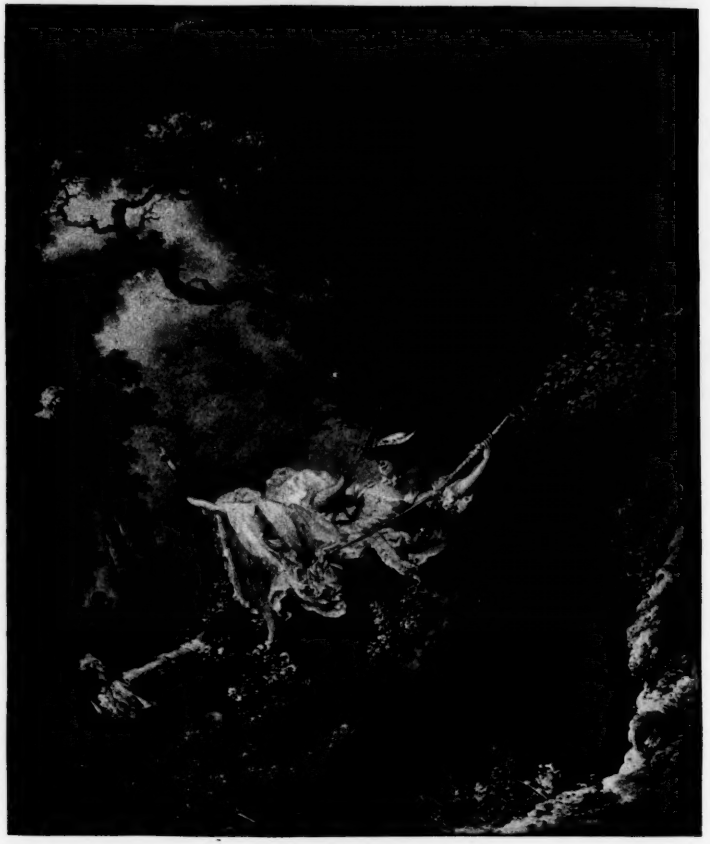
The reader must not be misled by this title. The chief work which Greuze so named was the girl holding two pigeons, which was exhibited in the Salon in An. VIII (1801). The sentiment of many of Greuze's pictures of young girls would suggest such a title at the first glance; though at a closer examination the spectator would realise that the character assumed by the sitter was no more sincere than the intention of the artist. This exquisitely pretty work is said to have fetched, at the Duclos Dufresnoy sale in 1795, 25,600 *assignats*. What was the class of these *assignats* is not stated; but if they were one-franc *assignats*, as is probably the case, the picture would have fetched not less a sum than £1,024—a very large amount for a modern master in those days. In the An. VIII the picture again changed hands, and at the Pourtalès sale, in 1865, it fell to Lord Hertford for £4,000. It cannot be said that this head, charming though it is, has any of the vitality with which, after all, Greuze often added interest to his pretty dolls. There are several examples of this superiority in the Gallery. But here he has been satisfied with the idea—so satisfied, indeed, that he employed it more than once. There is the well-known "À l'Amitié" (which used to be in the collection of J. W. Wilson, of Brussels), wherein the lamb is similarly embraced, though the attitude of the heads is different. Moreover, the artist was always giving animals to his precocious little girls to embrace—lambs, dogs, doves, birds—all symbolical of an "innocence" that he strangely allied to amorousness of a very profound kind. By comparing this pleasing work with the artist's "La Volupté" the reader will have one of a score



9¼ IN. x 6¼ IN.

A CAVALIER: TIME OF LOUIS XIII.

By J. L. E. Meissonier.



32 IN. x 25¼ IN.

THE SWING.

By J. H. Fragonard.



MRS. ROBINSON ("PERDITA")

BY T. GAINSBOROUGH. IN THE WALLACE COLLECTION.

of instances that might be produced of the fondness of Greuze to repeat not only the type but the arrangement, which even to this day does not seem to cloy the public taste.

37. A Cavalier: Time of Louis XIII. By J. L. E. Meissonier.

It must be allowed that this work suffers unusually from reproduction. The circumstance arises, perhaps, from the fact that there is a certain unpleasantness about the appearance and pose of this swashbuckling young cavalier, who stands with such a swagger to have his portrait painted. But there is little suggestion of the sort, strangely enough, in the picture; the fine colour, the charming quality of the paint, the admirable keeping of the whole, fully justify Lord Hertford in his selection. The green of the sash, the peep of crimson of the velvet breeches, the touch of red in the tail of the feather, the buff of the jerkin, are all admirably harmonised; and whatever it may appear in the block or photograph, the head is an undeniably fine one. It appears to be dated 1861, but 1867, according to M. Gréard, is the correct date of its execution. If so, this picture cannot, of course, be the work which was bought at the Demidoff Sale for £780, as has been thought. It is probably the "Cavalier of the Time of Louis XIII" which was at one time in the collection of Madame Tabourier. Although the refinement and precision of the execution suggest that, as Delacroix said, Meissonier painted "with babies' eyelashes," the whole is as broad, firm, and large in manner as if there had been no attempt to paint little, but simply as though the artist found it most congenial to his natural abilities to work on this small scale, and as though he had never studied the works of Gerard Dou, Van Mieris, and the other great painters in miniature.

38. The Swing. By J. H. Fragonard.

This picture, known as "Les Hasards heureux de l'Escarpolette," is certainly more meretricious in sentiment than in execution; and yet, in spite of the doubtful taste of the subject, the spectator who regards it in relation to the spirit and the customs of the times in which it was produced cannot but admit its daintiness and charm. In a landscape scene such as that in which the artist set his exquisite domestic piece, "The Young Mother," or the romantic "Vow of Love," the lady, swung too high, throws up her foot to save herself, her shoe flies off, and more ankle than should rightly be seen is revealed to the indiscreet eyes of the swain hidden or fallen among the branches of the rose bush. The subject, according to our notions, is in reprehensible taste; but is it possible not to admire the skill, the mastery, and the delicacy of treatment with which it has been handled by this brilliant specialist in *fêtes galantes*? The story of the genesis of the picture has been told more than once (most recently by Lady Dilke) on the faith of Collé. The Baron de St. Julien, an old patron of Fragonard, applied to Doyen (the painter of "Ste. Geneviève des Ardents") to execute the subject—which should in effect be a portrait group—of such a scene supposed to take place in his little country house. Doyen—a pious painter of religious subjects—declares that the proposal "confounded and petrified me at first," which we can well believe; and he recommended the light-headed and light-hearted baron to apply to "M. Fagonat," as a fitter and a likelier person to execute such a commission.

Fagonat, or Frago—he was called by both these names (and Flagonard as well)—accepted the idea without hesitation, and in 1768 carried out the work in a manner which almost excuses the subject. The picture displays the artist's pendulum-swing back from the classic method which he had brought with him from Rome when he painted for the King his "Coresus and Callirrhoë," now in the Louvre. It is widely known through the excellent engraving made of it by Nicolas de Launay, and was so much esteemed that when it came up at the Duc de Morny's sale, in 1865, Lord Hertford paid for it the sum of £1,200. In the collection of M. Edmond de Rothschild there is, or was, a good repetition of this picture.

MRS. ROBINSON ("PERDITA"). By THOMAS GAINSBOROUGH.

39. It is a curious circumstance that in this collection there should be no fewer than three portraits of the famous courtesan, Mrs. Robinson, known to all the world as "Perdita;" the first by Sir Joshua Reynolds, the second by Romney, and that now under consideration, by Gainsborough. The portrait by Romney has been fully dealt with in these Notes, both as to the picture and the sitter. The Gainsborough, with its beautiful feathery touch, and its harmony of effect, so to say, is more fascinating than either of the others; yet they, more closely agreeing in respect of feature, were doubtless the better likenesses. But though you may forget the others, you can never lose the memory of the haunting thoughtful face that appears on Gainsborough's canvas. The woman self-deluded—at least, half self-deluded—sits here as if in a

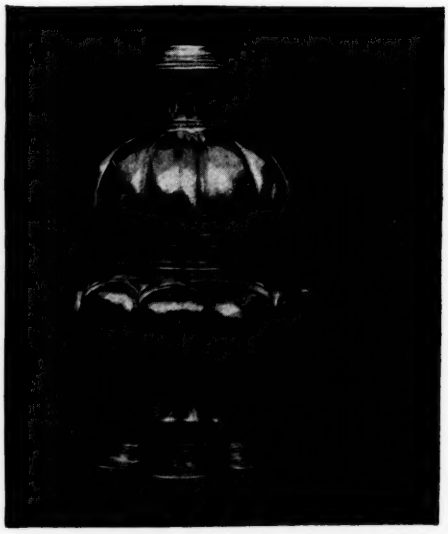
dream, holding a miniature of her Prince "Florizel" in her hand, clearly doubting the constancy of his love, and seeing perhaps in fancy the approaching shadow of Mrs. Fitzherbert, who was so soon to eclipse her. The refinement of this accomplished, unstable lady is brilliantly suggested in a picture which must be reckoned among Gainsborough's masterpieces, and it is curious to note that she resembles not a little that Adelaide de Penthièvre, Duchesse d'Orléans, as recorded by Duplessis in his picture now at the palace of Chantilly. When this picture was shown at the Manchester Art Treasures Exhibition in 1857, it was simply catalogued as "Portrait of a Young Lady seated on a Bank with a Dog at her side;" but it did not sufficiently interest Dr. Waagen to induce him to criticise it in his notes on the collection. The Doctor, however, in his "Art Treasures" complains, not without some justification, of the lack of taste in the disposition of the feet—the one weak point in the design. The picture was painted in 1782, but was not exhibited at the Royal Academy. M. H. S.

THE EXHIBITION OF SILVER PLATE AT THE BURLINGTON FINE ARTS CLUB.

By GUY FRANCIS LAKING.

IT would be difficult to find gathered together a more striking collection of exhibits than those which have been selected by the Burlington Fine Arts Club, to illustrate the art of the silversmith from the distant past up to the year ending 1700.

The exhibition is confined entirely to examples of European origin, and has been chosen from no fewer than ninety-six of the principal private collections at home and abroad, including some of the most precious objects from Windsor Castle, and a selection of the historical plate from many of our London and provincial corporations and companies, without which no series of this branch of decorative art could be complete.



THE RODNEY CUP.

The Property of Sir Samuel Montagu, Bart., M.P.

The Royal Academy Winter Exhibition of 1896 showed the great possibilities of such a display, and prompted the Committee of the Burlington Fine Arts Club to decide that the exhibition of silver-work should follow that of the steel and iron, which had been so successfully organised in the early spring months of last year. Greater praise is due to the organisation of this exhibition, not as regards the objects brought to view, but for the far more comprehensive series of each class of exhibit that is now shown. This can be the better understood if the relative number of collectors of these two branches of the art is taken into consideration. In the first place, English collectors, although interested in iron and steel work, have never, with very few exceptions, been serious in the task of collecting; so that it is to the Continent that we have to turn for the extensive and varied collections of these branches of applied art; whereas, of silver and gold plate, we, as a nation, have always been accumulators.

The word "collector" can hardly be applied to the mere massing together of quantities of plate, so common in England at the end of the eighteenth and in the early part of the nineteenth centuries, which was done far more often with the thought of its intrinsic bullion-value than with an eye to its beauty or to the loving care bestowed upon its production. Hence it follows that in England we have much plate and a wide field for selection, in spite of the fatal use of the melting-pot, so much in vogue during the severe puritanism of the Commonwealth. Later still—in early Georgian times—the habit of remoulding the silver which was considered out of date to the existing taste of the period, was the cause of the destruction of many a fine specimen of the silversmith's art. So, when we take these facts into consideration, it is a matter for no little astonishment that

there should still remain so many beautiful examples of English sixteenth century, and even earlier.

The examples of Continental silver-work in this exhibition are well and fully represented; richer in design, and superior in workmanship in many respects as it possibly is, to many it lacks the charm and the sentimental interest that so often form a strong stimulus to the collector.

Ecclesiastical, civic, and ordinary secular silver-work, in most of its various forms, are also represented here, as well as "composite" objects, such as stone-ware, faience, Oriental porcelain, rock-crystal, horn, and mother-of-pearl, to which covers, feet, and other ornaments of silver have been adapted. There are also to be found a few weapons—possibly not quite within the scope of this exhibition, but which have been placed here on account of the silver-work which predominates in their surface decoration. It would be invidious to find fault with the wonderful display which is brought together, but it is impossible to help regretting that a few of the earlier specimens of Cambridge plate have not been chosen as exhibits; we could have spared the late German ewer and basin lent by St. John's College (No. 18, Case P) if we might have had the Corpus Christi wassail horn, or an early standing cup from Christ's or Pembroke. Another exhibit which we miss is from Mr. Pierpoint Morgan's splendid collection—the ewer basin formed of mounted Chinese porcelain, that was formerly the *chef d'œuvre* of the Marquis of Exeter's collection at Burghley House. The Duke of Rutland's and Earl Cowper's names are not on the list of contributors, yet both have wonderful silver plate. If, however, some well-known works are missing, their place is taken by many newly discovered treasures, which for centuries past have been slumbering in their respective keeping-places, and which are now presented for the first time to the admiring glances of the connoisseur and art lover.

The finer pieces of this extensive and bewildering display should, for the better understanding and appreciation of them, be taken chronologically, irrespective of the cases or the numbering in the catalogue. Case M, No. 8, supplies us with one of the earliest examples of the art under discussion, a small Græco-Roman amphora, unnoticeable among its more important case-companions, but its pure outline, together with the simple frieze of stamped ornament round the lip, recalling that on the cups of the Bosco Reale treasure in the Louvre, cannot fail to satisfy the most captious critic. No. 5, in the same case, a libation cup, lent by Mr. Cecil Smith, shows in full the refinement of true Greek art. The date ascribed by its owner is the fourth century B.C. In form it resembles a flattened bowl with a conventional arrangement of duplicated leaves, radiating from the centre, and alternatively gilt, the gilding recalling the delicate lemon-coloured gold seen in fine sixteenth century plate. There is in this same case (No. 14) a miniature Gallo-Roman statuette of Apollo,



THE WARWICK CUP.
From the Engraving in "Benvenuto Cellini," by E. Plon.

lent by Mr. J. E. Taylor. The workmanship is excellent, the pose easy and graceful, but presenting the ever Gaulish failure of the heavily proportioned shoulders and head. Here, in the chronological list, is a gap of centuries that cannot be taken up again until we come to No. 9, case L, a reliquary of the twelfth century, lent by Sir Thomas Carmichael. This reliquary is rectangular in form and surmounted by a pyramidal cover, the sides of silver embossed with a design resembling, and probably derived from, the Greek honeysuckle ornament; in the catalogue it is assigned to the latter part of the twelfth, or early thirteenth century, but should it not rather be ascribed to the tenth or eleventh



GILT STANDING CUP AND COVER.

The Property of the Company of Armourers and Brasiers.

century? Sir Samuel Montagu's large and fine chalice fills the next place in the list (No. 1, case H). It is of French origin, and has on the knob intertwined dragons, a typical decoration of the thirteenth century. Round the base is the inscription: "F. BERTINUS. ME. FECIT AO. MCCXXII. AD. HONOREM. B. MARIE. VIRGINUS." It came formerly from the collection of the late Mr. Martin Heckscher.

We must now again revert to case L, Nos. 1 and 2, the censer and navette, or incense boat, lent by the Earl of Carysfort. The former is of Gothic architectural design, and of English work, dating from the end of the fourteenth century, both this and the incense boat, which is of rather later date—the first years of the fifteenth century—were found in Whittlesea Mere in 1850, and came from Ramsey Abbey. They are fine in quality and good illustrations of English religious plate of their time. In this same case is a superb little triptych of French fourteenth century work, lent by Mr. George Salting (No. 7). The centre panel and volutes have for their decoration plaques of brilliant translucent enamel depicting scenes from the life of the Saviour; they are of the highest quality, and should prove an object lesson when compared with the more ambitious enamels of doubtful origin that have from time to time appeared in the galleries.

Arriving now at a later period, notably the middle of the fifteenth century, the curious "mazer" bowl in Sir Samuel Montagu's case attracts attention (Case H, No. 6). In the catalogue it is ascribed to the sixteenth century, but it appears to be of earlier date, and may probably be placed in the third quarter of the fifteenth century. The bowl is most unusual, and is not of maple wood as is generally the case, and from which this form of vessel takes its name—maeser, the knots of the maple tree—but it is fashioned of granite or brown serpentine. The mounts are simple and solid in design, highly appropriate to the heavy nature of the bowl.

The Court of the Armourers' and Brasiers' Company have lent their graceful standing cup and cover, generally known, from the name of its donor, as the Richmond Cup (No. 4, Case O). It is considered to be of English workmanship at the close of the fifteenth century, but it was, however, not presented to the Company until 1557. There is a German influence in the design, the great charm of which lies in its simple outline form, and also to the effective ornamentation that has been employed in its manufacture—convex petal-shaped panels, issuing from a hexafoil stem. The reticence of its ornamentation and its characteristic shape are singularly pleasing, and must appeal most strongly to the lover of Gothic art in its most austere form. The cup bears no hall or date mark, but it is stamped upon the base with a wreath or chaplet, probably the insignia of its maker.

An important ciborium (Sir T. G. Carmichael) that was purchased in Italy certainly should be mentioned, but the proportions, owing to its broken outline, are not entirely satisfying to the connoisseur.

Mr. Julius Werner contributes his two astonishing votive statuettes, "St. Christopher"



GILT FLAGON AND COVER.

The Property of the Company of Armourers and Brasiers.

and "St. Sebastian," the latter of nobler character, although the former is the more wonderful in workmanship (Case O, Nos. 5 and 9). The bases on which they stand hold the rock-crystal



SILVER-GILT STANDING CUP AND COVER.
The Property of St. John's College, Cambridge.

or glass cases for the relic. They are of South German make, and dated respectively 1493 and 1494. Flamboyant in their general style, the figures retain their dignity, a most important factor in the case of a sacred relic. Executed entirely in embossed chased and parcel-gilt silver (the joints, either soldered or riveted together, are cleverly concealed), they remain a *tour d'adresse* of the silversmith's handicraft.

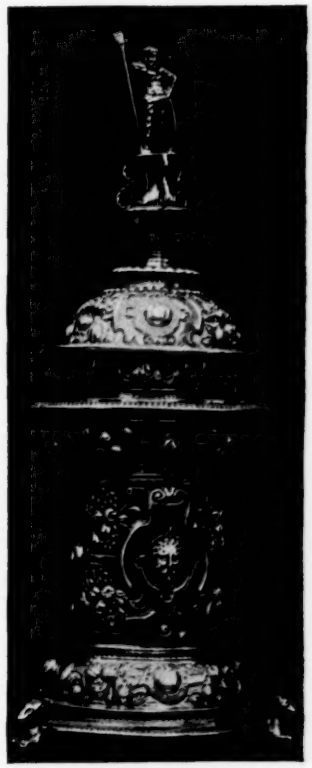
On the lower shelf of the case which holds these two beautiful figures are three rare civic maces, lent by the Mayor and Corporation of Winchcombe (No. 17), Sir B. Simeon (No. 16), and the Mayor and Corporation of Arundel (No. 15), the one lent by Sir B. Simeon being of particular interest, as it illustrates the evolution of the civic mace from that of the war mace of the close of the fifteenth century. It comes from the now suppressed borough of Newtown, in the Isle of Wight.

A treasure which the Burlington Club has brought to light is the cup and cover lent by Sir William Clayton (Case M, No. 1). It is believed to have been presented to Sir Robert Clayton during his mayoralty by the City. Many of the details of the ornaments recall those of the Oldenburg drinking horn in Rosenborg Castle, believed to be the work of Daniel Aretæus of Corvey, Westphalia. Both the feet and stem are of the most elaborate architectural design, unavoidably somewhat stiff in its richness, but mysterious and pleasing as a whole. Its re-gilding is to be regretted, and the colour—a rich Georgian gold—seems out of keeping with its somewhat ecclesiastical form.

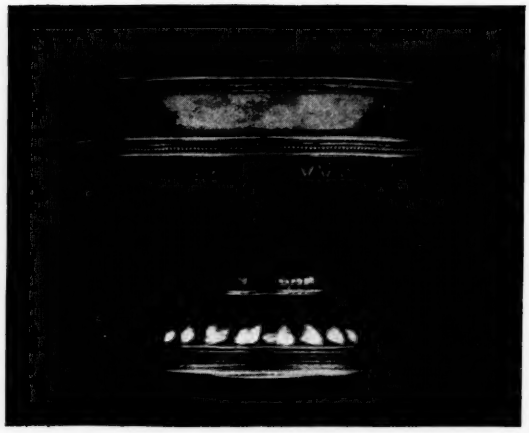
This brings us to the early part of the sixteenth century. A cup and cover which from a sentimental point of view should claim our interest, is the "Grace" Cup and Cover, as the Duke of Norfolk's fine historical piece is called (Case N, No. 2). It is in reality of turned ivory, most ornately mounted with silver gilt and set with jewels, a little bastard in style perhaps, but comprehensively Early Tudor. Some of the mounts bear the London hall-mark for 1525–26, whereas the charming little statuette of St. George is "accomplished" in armour of the fashion of about 1460. On the foot is engraved a mitre and the initials "T.B.," probably those of Thomas Boucher, Archbishop of Canterbury, although it has been erroneously ascribed to St. Thomas of Canterbury (Thomas à Becket). In the reign of Henry VIII this cup was the property of Sir Henry Howard, the King's standard-bearer, and was bequeathed by him to Catherine of Aragon, and by her afterwards returned to the Howard family.

Turning to Sir Samuel Montagu's collection for an illustration of English plate dating from within the first quarter of the sixteenth century, we find a fluted bowl and cover, with a curious handle projecting at right angles (Case H, No. 2). It is unfortunately not hall-marked, but is believed to have been made for Sir Thomas Rodney, knight, of Rodney Stoke, in about the year 1512. It seems fashioned on the principle of the double mazer bowl, seen in the same case (No. 7)—a French example of the late fifteenth century work—formerly from the collection of the late Mr. Martin Heckscher.

The interest in Case E, the very important collection of spoons, is confined almost entirely to the enthusiastic amateur, and considerable praise is due, more particularly, I believe, to Colonel Lyons and Mr. Percy Macquoid, for the infinite trouble they have taken to make this series a complete one. The Slip Top, the Maidenhead, the Seal Top, and the Apostle are all fully represented in their various forms, ranging in date from 1480 to 1690.



SILVER-GILT SALT CELLAR AND COVER.
The Property of Sir Samuel Montagu, Bart., M.P.



GRANITE MAZER.
The Property of Sir Samuel Montagu, Bart., M.P.

Passing over the first years of the sixteenth century, we arrive at the period when industrial art appeared to culminate and run wild as it veered to a close; for wonderful, intricate, and beautiful as much of the work was, it seemed ever to stimulate the sometimes questionable art of the Cellini school, the decadence of which can be traced in its quick descent; the grotesques and the terminals giving way to the more refined and restful architectural forms so much in favour towards the close of the century.

Seen in the full magnificence of the German Renaissance, Mr. Pierpoint Morgan's cup (Case F, No. 1) stands alone, possibly the finest individual exhibit of Continental silverwork in the collection, if not one of the finest of its period and nationality extant. It came from Warwick Castle, where it was known as a Cellini cup, for it has been described and illustrated in a volume relative to the works of that master. But no doubt now exists as to its German origin, and the inscription points to Augsburg as the city where it was manufactured. The name of the maker and the date are removed, no doubt on purpose. Around the body of the cup, which is cylindrical in form, runs a continuous frieze of Roman and Punic horsemen in low relief. This is bordered above and below with a Latin inscription. The stem has a flattened knob in the centre, and is decorated with a very finely executed design of interlaced vine foliage, an ornament then much in vogue in Germany. The entire surface is fire-gilt, and further enriched by gem-like touches of enamel.



SILVER-GILT CUP AND COVER.
The Property of Sir Samuel Montagu, Bart., M.P.

The gilt standing cup and cover lent by St. John's College, Cambridge (Case I, No. 3), deserves to rank in equality of workmanship with the Warwick cup. As a specimen of its period this cup is most instructive as belonging to a school founded on that of the best German masters of thirty years before; it bears the London hall-mark for the year 1616.

Two cups (Case P, Nos. 2 and 3) lent by Lord Rothschild—the one by Linhard Bauer of Strasburg, made in 1555, the other of Nuremburg make at the end of the century, so closely resemble the St. John cup in form and decoration as to give rise to a theory that it might possibly have been made in Germany, and then, at a later period, been brought to England and so hall-marked.

So numerous, and so high in its universal quality, is the plate of the second half of the sixteenth century, that it is difficult to touch upon it with a light pen. A pair of tazze (Case I, Nos. 19 and 20), lent by Mr. J. E. Taylor, are superb in quality and style of workmanship. They bear respectively the London hall-mark for 1564 and 1565.

A globular flagon



SILVER-GILT CUP AND COVER.
The Property of Sir Samuel Montagu, Bart., M.P.

(Case B, No. 10) is most effective in ornament, relying on engraved strap work and parcel-gilding for the surface decoration. Round the neck is the inscription, "REMEMBER THE POURE." It was the gift to the Armourers' and Braziers' Company of Thomas Tyndale in 1574. It, however, bears the London hall-mark for 1567.

Of the "composite" objects already referred to, a mottled stoneware jug, with a silver-gilt cover, base, and straps, is the most pleasing in its adaptation; it is stamped with the London hall-mark for 1574—(Case B, No. 25), lent by Mrs. Percy Macquoid.

The rosewater ewer and dish, lent by Lord Newton of Lyme, has, perhaps, received more just praise and admiration (the Warwick cup excepted) than any single piece which has been shown since the opening of the exhibition. It has the peculiar balance of ornamentation so seldom met with, yet so acceptable when found, in the eyes of even the most uninitiated. In the centre of the dish, and on the cover of the ewer, are circular raised medallions emblazoned in proper heraldic colours, on which are the arms of the Leigh family of Lyme. The borders are broken by lions' masks, groups of fruit and strap work, embossed and chased, the plain silver surfaces softened by parcel-gilt engraving. The decoration of the ewer has been adapted from that on the dish, there being eighteen years' difference in the date of their manufacture. The ewer has the London hall-mark for 1574, whilst the dish bears the earlier date of 1556. These two superb examples of plate illustrate the feeling of the art of decoration in England in the early part of Elizabeth's reign. Inspired as they may be with foreign principles, they have an individuality which removes them from the category of "school" work to such a high plane that England may well be proud of the result.

The twelve rosewater ewers and dishes contained in this temporary museum all fall far short of the Newton example. The one lent by the Clothworkers' Company (Case I, No. 21) is fine in preservation and beautiful in design, as is also the example from Windsor Castle (No. 12), which is of characteristic English workmanship, but temporally disfigured by the loud colour of the gold due to its evident restoration.

Space, unfortunately, will not allow even a brief description of the many fine and important examples of the seventeenth century silversmith's art, but with few exceptions the motives of the ornament deteriorate as the century progresses. Delicate scroll-work becomes coarse tracery, and finely moulded acanthus leaves degenerate into lifeless embossing, attractive in their own line, and oftentimes a very triumph to the artificer, but not to be compared with the tender feeling of Gothic times, or the greatness of the Renaissance.

DANIEL CHESTER FRENCH, AMERICAN SCULPTOR.

By J. P. COUGHLAN.



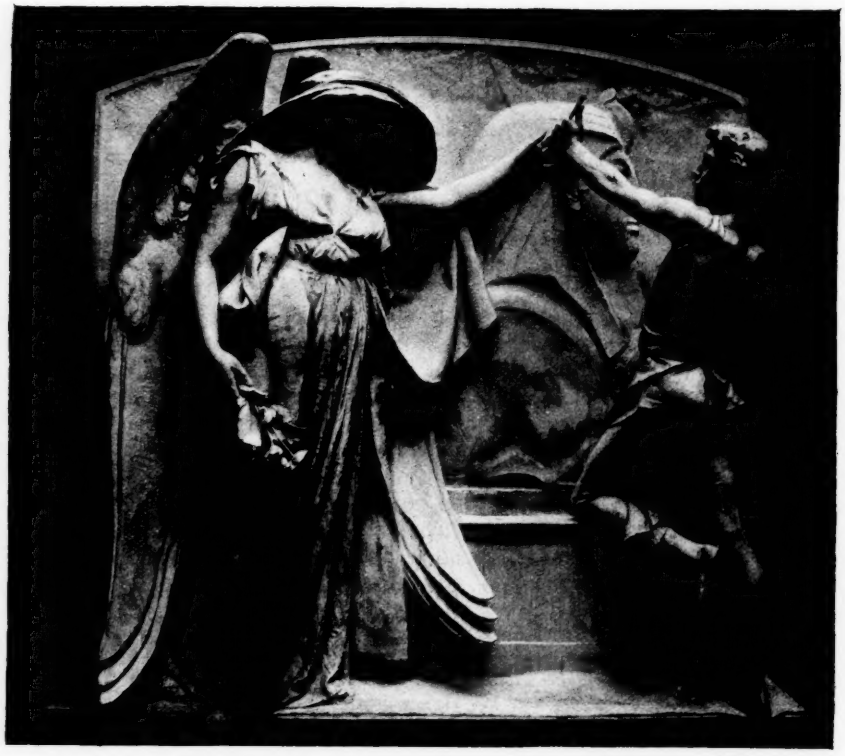
D. C. FRENCH.
From a Photograph by Bostwick, New York.

WITH Augustus St. Gaudens, part Frenchman, part Irishman, living for the most part in Paris, Mr. Daniel Chester French may safely be estimated as the foremost American sculptor. He is beyond question the most representative and—I use the word in its better application—the most popular. He is ranked high by fellow artists and public alike, and well stands for all that is distinctively American in sculpture.

Unlike many of his countrymen, Mr. French has found ample opportunity for his ambition in his native land, and consequently, with the important exception of his statue of General Lewis Cass, now in the Rotunda of the National Capitol at Washington, little if any of his work has been found on exhibition in Europe. This year, however, he again challenges foreign criticism. His heroic equestrian statue of George Washington, in bronze, is the present of the women of America to France, and a site was granted by the Municipal Council of Paris, on the Place d'Iéna. During the progress of the Exhibition a plaster cast of the statue stood at the entrance to the American pavilion. It is this circumstance that marks the appropriateness of a brief appreciative estimate of his personality and his work.

Mr. French is at the moment on the border line of his second half-century, and his art may be therefore presumed to have reached its maturest

phase. He has developed along even easy lines, and so natural and consistent has been that development that he is to-day accepted without demur and without surprise as the best exponent of the American spirit in sculpture. His training, the surroundings of his boyhood, in fact the influences of his heredity, have all pointed in this direction. Born in New Hampshire, he comes of a purely American stock, and of a family allied to that of Webster and Whittier. His early life was spent in Concord, and there he grew up in the midst of that brilliant colony of artists and authors who made the little Massachusetts town famous. He had the traditional beginning of the artistic genius, and dabbled in mud-pies at an unusually early age. His first direct attempts, however, were made through the unsatisfactory carving medium of raw turnips. Some of the weird figures which he managed to extract from such poor material attracted the attention of Miss Louisa Alcott, and, later, of Ralph Waldo Emerson; and thus was Mr. French's artistic career begun.



THE HAND OF DEATH STAYING THE HAND OF THE SCULPTOR.
By D. C. French.

Despite his opportunities, or perhaps because of them, Mr. French received but little technical training outside that which he obtained through personal study. He spent a course in an anatomy school in Boston, a month in the studio of Mr. J. Q. A. Ward, to-day the doyen of American sculptors, and a year with Thomas Ball in Florence. Before this year with Ball, however, Mr. French had executed his first important commission, and had set America talking of the new artist who had arisen in its midst. Through the influence of Emerson his design for the statue of "The Minute Man" at Concord was accepted, and the completed monument gave him recognition in the United States at the age of twenty-three.

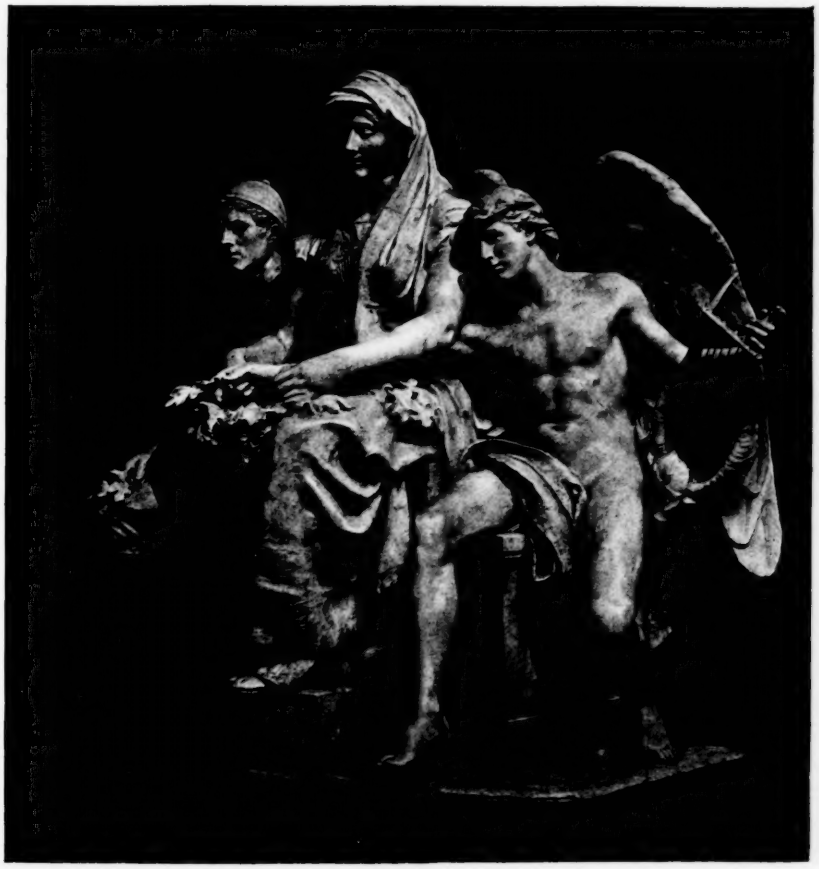
Since "The Minute Man" Mr. French has advanced considerably, and is not now to be estimated by that production; yet it is still an admirable illustration of his tendency and aim in art. It bears the impress of Americanism, notwithstanding that it is in its foundation strictly classical, since Mr. French had in those days no other model for his figure than Apollo Belvidere. Since then Mr. French has executed more important commissions than any other sculptor in America, and nearly every State in the Union is in possession of a specimen of his work. His fame rests largely, perhaps, on his

happy combination of purity of technique and poetic expression of his ideas. His work is marked by largeness, suavity, and grace. It is never mean nor puny, and in no single instance can it be accused of extravagance.

One of his most beautiful conceptions, a monument to a young sculptor, was exhibited at the World's Fair of Chicago, and by its dignity and almost sacred impressiveness gave a new turning point to memorial sculpture. The dead artist, Milmore, achieved through it a fame that in all likelihood would never otherwise have been his. Countless thousands of photographs of the "Angel of Death staying the Hand of the Sculptor" have been sold throughout the country, and never was "story-picture" more popular, if so incongruous a word can be applied to such a work. It is in every way a beautiful study, in idea and in execution, and contains, perhaps, a stronger hint of the artist's methods than any other single work of his.

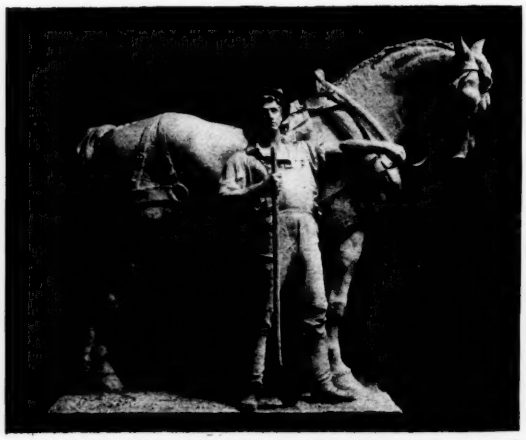
In 1888 Mr. French repaired to Paris to model his figure of General Lewis Cass. In the few months spent there he was given an insight into the deeper as well as superficial characteristics of French sculpture. That he assimilated much of what he perceived to be good in its art is certain, but his own personality was at that time so clearly defined that its influence was largely sub-conscious. At that time its impress must have been strongest upon him, yet its outward semblance cannot be traced in the statue of Cass. Parisian critics fell foul of the Cass; they found fault with its solidity of pose and ponderous massiveness, its uncompromising balance on two legs, and rigidity of demeanour. But the criticisms left French unmoved. He knew his subject, and felt that he had at least infused the personality of the sturdy old general into his statue. He could be as "Frenchy" as the best of them were he to try. But was it worth the trying?

He has been notably successful with his

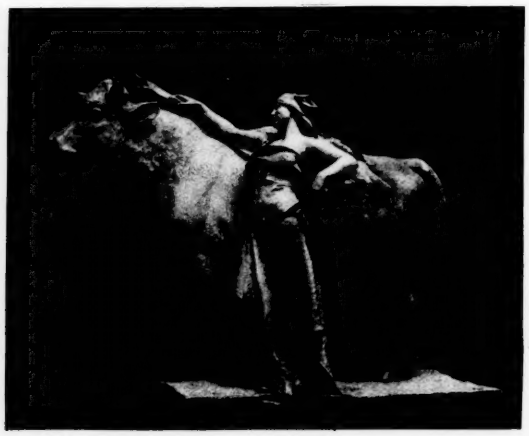


THE JOHN BOYLE O'REILLY MONUMENT BOSTON, MASS.
By D. C. French.

memorial groups. I have mentioned the Milmore monument. Others have been the John Boyle O'Reilly monument in Boston, the statue to Gallaudet in Washington, and the Richard Hunt memorial, which is now awaiting completion in Central Park, New York. It would be hard to decide which of these three have attracted the greatest amount of attention. Each one is in itself a remarkable monument of the sculptor's ability. The Gallaudet monument is an artist's magnificent tribute to the memory of a great and good man. Its simplicity is beautiful, and yet it illuminates at a single glance at once the unremitting labour of the great benefactor whom it honours and the gratitude that must ever be his from the waifs and strays, poor dumb children, to whom he taught the simple language of signs. In spirit the monument reveals its beauty even to those most primitively informed in art; to the artist it will always remain as an almost perfect specimen of what the construction of a memorial group should be. The mute appeal of eye and outstretched hand of the afflicted girl tells with direct simplicity the whole purpose of Gallaudet's life effort.



FARMER AND HORSE.
By D. C. French.



INDIAN GIRL AND BULL.
By D. C. French and E. C. Potter.



RALPH WALDO EMERSON.
By D. C. French.

The O'Reilly monument is, it may be objected, a rather obvious composition, the familiar Erin in the centre, supported by Poetry on the one hand and Patriotism on the other, but the execution and arrangement remove it from any taint of commonplaceness.

Those who visited the Chicago Exhibition in 1892 must have seen much of Mr. French's work decorating the somewhat flamboyant structures that housed the Fair. But even there his reticence and self-containedness were perceptible, and in contrast to the many extravagant sculptural devices that burdened the place his work was always cool and refreshing. His principal contributions to the sculpture of the Exposition were the statue of the Republic, the Columbus Quadriga, in which he collaborated with Mr. Edward C. Potter, the "Farmer and



STUDY OF GIRL'S HEAD FOR HUNT MEMORIAL, NEW YORK.
By D. C. French.

Horse," and the "Indian Girl and Bull," in which he also joined forces with Mr. Potter.

The versatility of this American sculptor is his most remarkable characteristic. His little angel reliefs—wonders of poetry and exquisite feeling—are in curious contrast to his portrayals of the strenuous American life he is so fond of depicting. And it is all so excellent—I might say so flawless, were this not an age with a microscope's eye for the doings of its own children and a goggle's for those of its grandfather.

To give even a summary catalogue of the portrait busts made by Mr. French in the past twenty-five years would be to exhaust much space; to mention the names of his subjects would be to give a list of very important citizens of the Republic. One of his best busts is that of Emerson—and naturally, since his early life was much under the influence of the Concord philosopher, and it was to him that he owed his first important commission. His other early mentor, Miss Louisa Alcott, the loved author of "Little Women," is also the subject of one of his busts, and into it he has put an immense amount of that intensity of regard which he has always felt towards the gentle, kindly writer. Next to the Emerson would come his masterly portrait of Phillips Brooks, a bust instinct with the character of that famous divine.



MEDAL PRESENTED TO ADMIRAL DEWEY BY THE AMERICAN GOVERNMENT.
By D. C. French.

OUR NATIONAL MUSEUMS AND GALLERIES: RECENT ACQUISITIONS.

THE BRITISH MUSEUM.

BY W. ROBERTS.

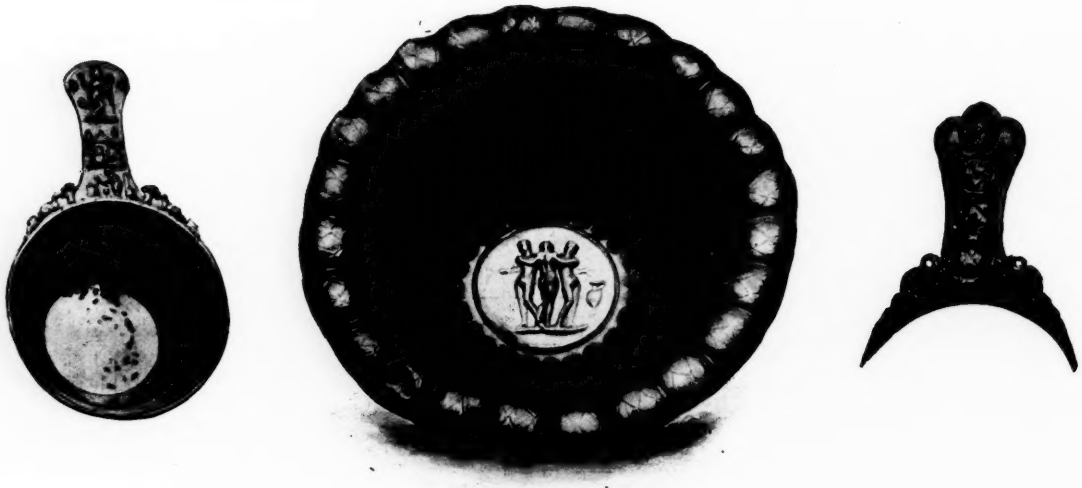
GREEK AND ROMAN ANTIQUITIES.

THE recent acquisitions in Dr. A. S. Murray's department consist of some interesting silver articles found in a grave at Arcisate, near Como, Italy. They date probably from the Augustan age. This find consists of five articles: (1) a simplum or ladle, $7\frac{1}{4}$ inches in height, ending above in a swan's head, which is gilt, and inscribed with a name and its weight, T. VT. V. F. P. : · SC. IV., that is, Titus Utius Uti Filius, the weight being 3 pounds 4 scruples = 1327·75 grains; (2) a jug, $5\frac{1}{2}$ inches high, inscribed V T I A. T. F. PI. = Utia,



SILVER VESSELS, &c., FOUND AT ARCISATE, ITALY.
In the British Museum.

daughter of Titus, and weighing 54001·5 grains; (3) a strainer, covered with perforations in Greek fretwork and foliage; (4) a spatula or blade, Chatuzance, near Romans (Drôme), which date from about the second century, and also just lately added to the Museum.



SILVER ARTICLES FOUND AT CHATUZANCE.
In the British Museum.

$7\frac{1}{4}$ inches long, broken, with patterns engraved on the broad end of it; and (5) a plain bowl, $5\frac{3}{8}$ inches diameter. These articles are of solid silver, and when received at the British Museum were so thoroughly encrusted with lime or some other deposit that it was only with the greatest difficulty that they have been restored to their pristine condition. These are now in a case with some interesting vases, also in silver, found at

THE PRINT ROOM.

IT is the singular good fortune, thanks either to Mr. Sidney Colvin's good luck or enterprise, for the Print Room to be constantly acquiring: scarcely a day passes without something of interest being added to the treasures of this department. During the last few weeks the additions have been very numerous indeed, many of them of great artistic interest. In



PORTRAITS OF CHILDREN.
By Richard Gibson. In the British Museum.

several respects the honour of precedence may be claimed for two exquisite drawings of child life by Richard Gibson, the dwarf, whose marriage with a lady of his own size was charmingly commemorated by Waller in verse. He was originally a page-boy, and when his mistress discovered that he had a talent for art he was placed under the care of Franz Cleyn; but his master may be said to have been Lely, many of whose portraits he copied. The two drawings by him lately acquired by the British Museum



By H. W. Bunbury.

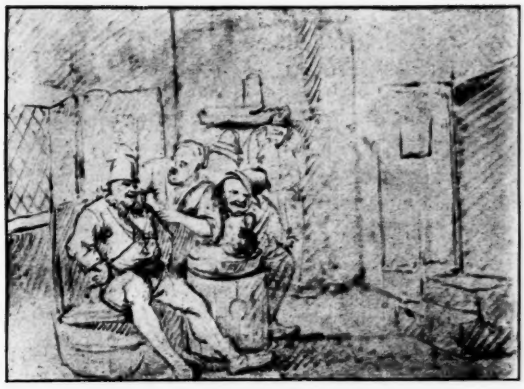
pack of cards in her left hand, whilst the right hand holds an antiquated doll.

No fewer than seven signed drawings by Henry William Bunbury—hitherto represented by only one example—have been added recently; three of them are on a large scale and four are smaller. Bunbury is almost exclusively known as a designer of humorous subjects and caricatures, and yet these seven subjects are of still life or even are pathetic in character. A few descriptive particulars of the whole seven will



LOVE AND JEALOUSY.

By H. W. Bunbury.



DUTCH INTERIOR.

By Adriaen Brouwer.

are quite a revelation, and prove that, whoever was his master, Gibson possessed an originality in depicting child life which one does not associate with the age of Lely and Kneller. One of these drawings is signed with his initials, and dated 1669; it represents a little girl, wearing a pearl necklace and white cap, holding what appears to be a basket of fruit in her lap. The second drawing represents a much younger child, about three years of age, with red coral necklace and white dress with blue sleeves; she is standing in front of a table, holding what looks like a



JUDITH WITH THE HEAD OF HOLOFERNES.

By Rembrandt.

perhaps be welcome to those who are acquainted with Bunbury as the depictor of subjects in the lighter vein:—(1) Sportsman or poacher carrying rabbits and surrounded by dogs, in colours; (2) Love and Jealousy, portrait studies of two youths and a girl; (3 and 4) scenes of pathos, one of which is a figure of an old man with crutch, kneeling in an attitude of supplication, with a lady and dog in the background—this is dated "89," and is inscribed "The Blind Beggar of Bethnal Green;" (5) "Girl of Dauphiny," holding a cage which contains a bird, possibly inspired by

a passage in Sterne's "Sentimental Journey;" (6) a team of horses in harness, with rider and dog, apparently going home after a day's work in the fields; and (7) a little girl in red, carrying a bonnet-box with a dog, church steeple in the distance to right, and trees in the background, a charming drawing in colours in an oval.

Adriaen Brouwer, one of the best of the Dutch draughtsmen, is represented among the recent additions by four drawings, two in pencil and two in red chalk. They represent interiors, domestic and drinking scenes, with blind fiddler and monkey. From the example here reproduced it will be seen that, with a few apparently rapid strokes of the pen, Brouwer gives us quite a vivid picture of one scene of the life of which the Dutch masters were such adepts at placing on canvas. Rich as is the British Museum in Rembrandt drawings, it has just secured two more of considerable importance, one of these, "Judith with the Head of Holofernes," a procession with numerous figures, a soldier carrying an upraised lance on horseback, a drawing in pen and lustre, at one time in the celebrated Woodburn Collection, and "Tobit Recovering his Sight," a pen and ink sketch.



CAPTAIN WILLIAMS.
By Himself. In the British Museum.

Other recent acquisitions which can only be mentioned collectively include a series of English woodcuts, representing the history and art of wood-engraving during the last hundred years, from Mr. W. J. Palmer, the engraver; and some very acceptable examples of drawings by Géricault and Delacroix—in the case of the latter an especially important study for one of the Algerian pictures now in the Louvre.

From a purely sentimental point of view the most interesting addition of recent date to the Print Room is a portrait of Captain Edward Ellerker Williams, painted by himself, and recovered from the wreck of the *Don Juan*, in which Captain Williams was drowned with Percy B. Shelley in 1822. This most interesting and acceptable souvenir bears very evident signs of rough usage. It was presented to the Museum by a descendant of Captain Williams.

THE NEWLY DISCOVERED FRESCOES OF BOSCOREALE.

BY "LEADER SCOTT."

BOSCOREALE, the new rival to Pompeii, is a village near Naples—the next station to Torre Annunziata. Great excavations have been going on there for some years on the estate of the Hon. Member of the Chamber of Deputies, Sig. Vincenzo de Prisco, and the discoveries at present made throw more complete light on the art of mural decoration among the Romans than even the frescoes of Pompeii. For some years past Sig. de Prisco has been accustomed to find Roman remains, such as vases and fragments of sculpture, etc.; his private museum has been gradually increasing, and now contains a fine collection of amphoræ, lamps, tiles, gargoyles, tesseræ, dice, coins, rings, bracelets, amulets, etc. In 1894, however, he came upon a treasure of incalculable value—the buried ruins of a house of Pompeian style, with many frescoes still intact on the walls. Excavations were undertaken in earnest, with the result that almost the whole of a fine *domus*, with baths attached, has been revealed; and no fewer than seventy frescoes have been detached and placed in safety in the museum. One might prefer that they could have been kept in their original positions, but the one or two that were left in the open air have now become so faded that they are practically indistinguishable. Sig. de Prisco began at first to use asphalte instead of plaster to preserve the frescoes in their removal, thinking it would protect them better from the damp, but the Ministry of Public Instruction advised differently, and the experiment was abandoned.

The first part discovered was the kitchen with its brick "focolare," and signs on the north wall of large wooden shelves. The *Lararium* and the wine cellar are traceable, as well as the tool house and the place for the amphoræ and oil jars (dolia). One of the amphoræ was inscribed *G. F. Scombr . . scavri ex officina scavri . .* and another *Geminian T. T. H.*

Near this was a small room, in which the body of a man was found who had evidently

been asphyxiated and then covered with ashes. Next came the bath, with all its parts completely distinguishable—Natatium, Apoditerium, Frigidarium—and the Calidarium with its furnace and cauldron.

The next and most important discovery was the villa itself, with its atrium, peristyle, triclinium, cellæ, etc., all finely decorated with frescoes. This part was at a higher level than the rustic portion, and as yet the front entrance has not been discovered.

The first peristyle has columns of a simple composite form with plain, upright leaves slightly curved at the tips, underneath the Ionic volutes. The same form of column is repeated in fresco in all the mural decorations, where composite pillars, spirally wreathed with foliage, divide the panels of the walls and separate one picture from another. Much of the mural decoration of this peristyle has been saved, and shows that round three sides there was a "dado" imitating rustic stone masonry in "*bugne*" (*i.e.* square stones with the surface raised, as in the basement of the Tuscan palaces in the fifteenth century). Above this, on a red wall, were long garlands of fruit and flowers. At the end, opposite the entrance, the whole wall was painted to represent a table prepared for a feast, with amphoræ wreathed in coloured ribbons; flowers and plants form the background.



A CORNER OF THE SUMMER TRICLINIUM, SHOWING THE FRESCOES.

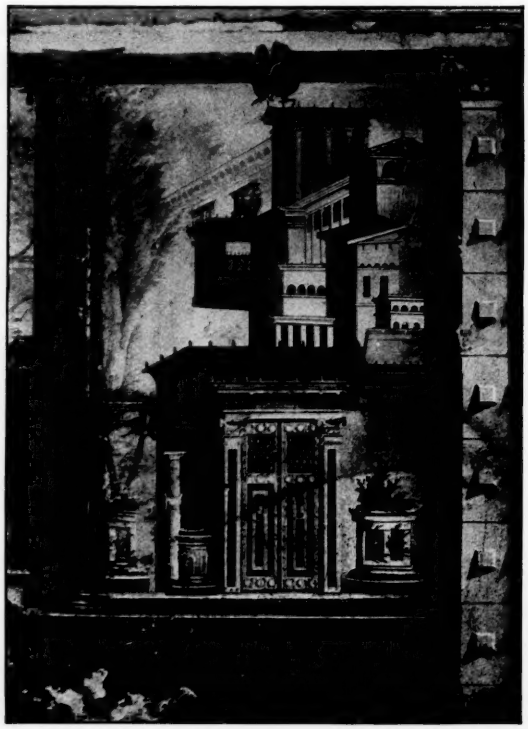
There are two *Triclinii*—one for summer and one for winter—and in these were found all the finest frescoes. The winter one had winged figures of Genii on a red ground, with a Greek border of a complicated key pattern above; on some panels were architectural paintings.

The summer *triclinium* was absolutely gorgeous with frescoes. The whole walls were architecturally divided into panels by wreathed columns with their architraves and cornices, and every panel was filled with pictures—some representing buildings, and others figures. Three of them show the temporary erections and altars which the Romans were wont to erect for the feast of Isis (a custom which is kept up to this day when the people, on a certain day in October, of Torre Annunziata erect altars to the Madonna. One of these architectural frescoes is particularly interesting, as it shows the style of building for country villas amongst the Romans, and proves the genesis of the *Loggia*, so dear to Lombard and Tuscan mediæval architects. It represents a villa with a number of balconies and colonnades one above the other. These Roman architectural scenes seem to explain the piles of fantastic buildings which form the backgrounds of those marvellous early frescoes in the church of San Piero a Grado, near Pisa, which were done two hundred years before Cimabue, and must have been either inspired by or descended from late Roman art.

In another fresco of an Isis altar, votive offerings in the form of bowls of luscious fruit are placed on each side of the altar depicted; a third panel is a garden scene, with the *specus* or rock hewn cave, whence the spring water flows. The classically draped figure of Isis stands in a wreathed temple above a fourth of the painted altars.

But the most valuable frescoes for the history of art are the three or four scenes with figures, some of which are as fresh as if painted yesterday. Although they may represent figures of heroes and demigods, they are of an entirely realistic style, and evidently show the people of the time as they were in real life. One is a woman playing a lyre. She may or may not be intended for Sappho, but what she undoubtedly is, is a Roman lady sitting in an every-day wooden chair with cushions on it, and practising her lyre.

She has plump, unclassical, but well-formed hands, and an expression on her strongly marked face which is certainly not that of an impersonal



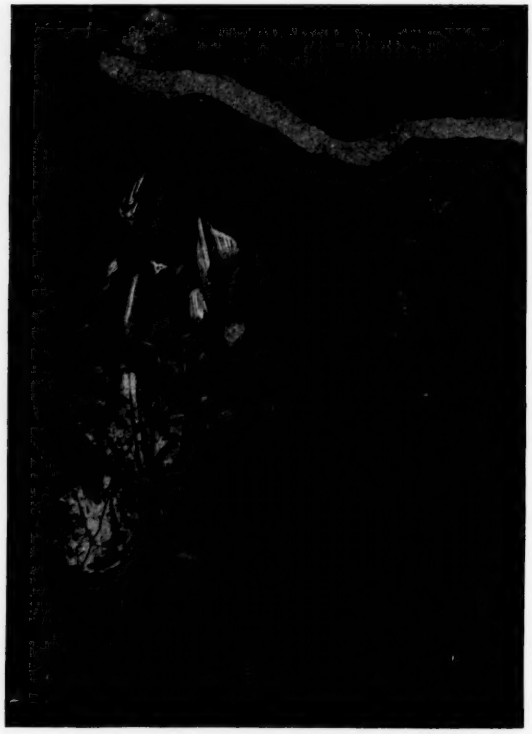
AN ARCHITECTURAL FRESCO AT BOSCOREALE.

goddess, but of solid humanity. Her waiting maid stands dutifully behind her, and is entranced with her mistress's music. The drapery, though graceful, is voluminous, and too full of folds to be classic. In short, the whole picture reveals that the fall of art through its realistic tendency had begun long before Hadrian's time, for these paintings must have dated some time before the eruption of 79.

Another scene might possibly represent Hercules and Iole or Ulysses and Circe. It represents an immense man, entirely nude—a mass of muscles which would make Bandinelli's Hercules look thin beside him—sitting on a carved seat, talking as he leans on his staff to a Roman woman, who looks slightly doubtful but much interested in his story.

The largest fresco of all measures fourteen feet in length and seven in height, and is occupied by only three figures. A young effeminate man clad in a black toga is relating strange adventures to a handsome woman. If one wished to give it a classical name it might be "Telemachus and his mother on his return from Sparta." The woman is seated with her elbow on her knee and her chin resting in her hand, listening intently to the young man's story. Her eyes are strained, and terror is on her features. A little way from these an older man with a long beard is leaning on a rough staff, his looks attentively fixed on the pair. In this as in the others the figures are evidently drawn from the contemporaneous life of the artist, who seems to have been the Ghirlandajo of his time, for his figures though not classic are lifelike and natural. The fourth of the large figure paintings represents an Amazon—a strong and animated woman holding her shield in her left hand, resting it on her hip, while her watchful gaze is fixed on the coming foe.

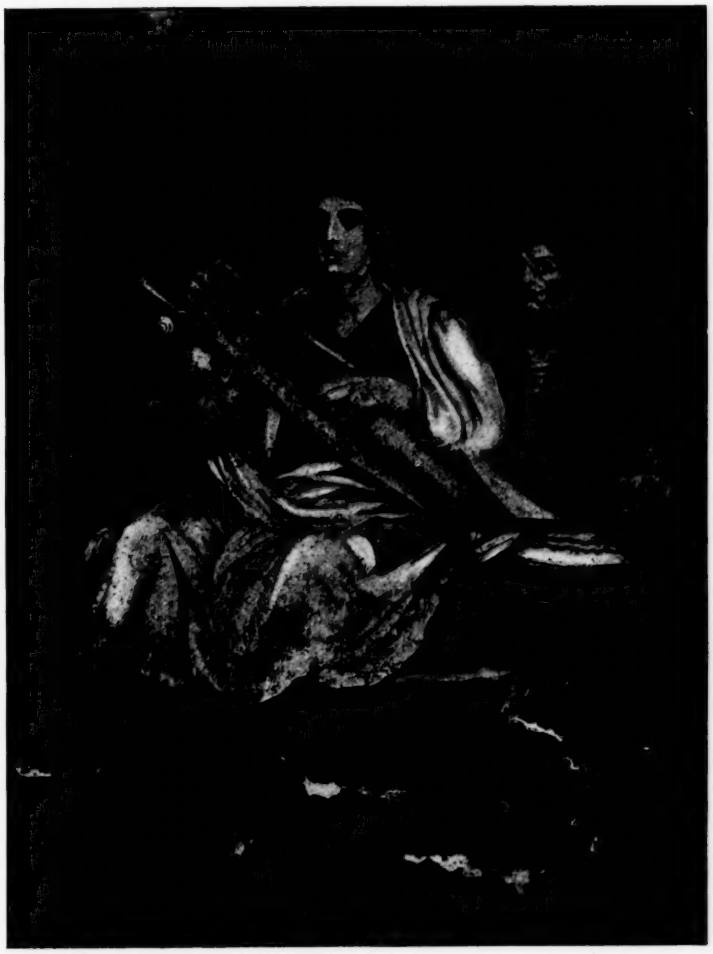
Altogether the decorations of this beautiful house entirely agree with the descriptions which Vitruvius (Book 7, chap. v.) gives of the mural decorations of his day. Here are the imitations of various marbles; cornices placed round red or yellow square surfaces; and frescoes representing edifices and reliefs, with columns and



"THE GLADIATOR AND THE LADY."
From the Fresco at Boscoreale.

façades. And here in the larger spaces, like the *triclinium* or *peristyle*, are tragic or comic scenes, and pictures with figures of gods and

heroes. "Some houses," says Vitruvius, "had scenes from the Iliad or the Odyssey painted on the walls. The adventures of Ulysses were a favourite subject. But now," he adds, bemoaning the fall of art, "we no longer are true to nature, but the taste for monstrosities has begun." He instances the garlands of flowers with human or bestial heads issuing bodiless from them, and many other things which never were or could be in nature. For much of this decadence of art he blames the inordinate use of colour. "The ancients," he says, "studied to represent perfect form, but now effects are produced so much more easily with colour, that the old ideal has vanished—in fact the artificer has taken the place of the artist. The ancients made a very slight use of minium (red lead), but now in every place one sees the walls covered with it. Add to this chrisocol, ostrum (the purple dye of a fish), and armenium (yellow bole), and it is evident that, without much serious art, a resplendent effect to please the eyes may only too easily be obtained."



SAPPHO (?).

From the Fresco at Boscoreale.

If Vitruvius had written with this villa as his inspiration, he could not have described it more exactly. The colouring is of the most gaudy reds and yellows imaginable. The reds are especially bright, more like vermilion than the so-called Pompeian red. Some of the pictures show a very debased style of art, with distinctly bad drawing. They are evidently of the transition period: there are all the mural decorations of the good period—imitation marble, floral wreaths, architecture, and figures from life or fables, but also the great use of red grounds and profuse colour of

which Vitruvius complains as a sign of the decadence of art, even in his day. At the time of the eruption of Vesuvius, this decadence had had more than half a century to fall further still.

The history of art appears to present the same course of phases in each country in which art reigns paramount, and here we can trace the usual course: first naturalism replaces the classic ideal; then this degenerates into realism, which in its turn gives way to straining after effect and originality, the grotesque being the last fall. In these paintings we have Roman art when it had reached a stage similar to that of Italian art of the sixteenth and seventeenth centuries. Idealism was slowly sinking into realism; soul and spirit giving way to muscles and flesh.

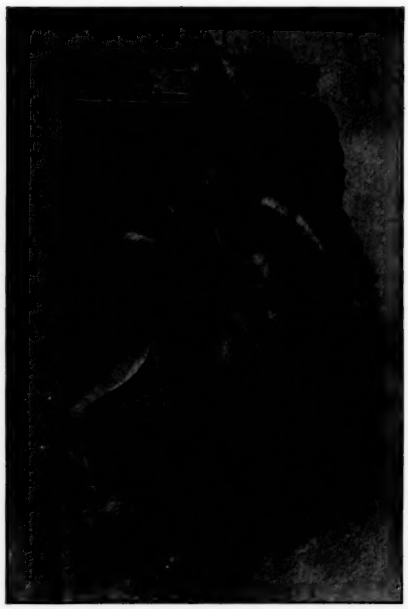


FIGURE FROM THE SUMMER TRICLINIUM.
From the Frescoes at Boscoreale.

It is very difficult to see these frescoes, and almost impossible to obtain photographs of them, for the Government has laid its paternal hands of guardianship on the excavations, the museum, and the negatives of photographs; and until the official governmental report is ready, which is being prepared by the "Direzione dei Musei e Scavi," they will not become really public. We, however, have been able to secure some illustrations of a few of the subjects which were taken before the prohibition. The excavations are carried on now under Government surveillance, and the door of Sig. de Prisco's museum at Boscoreale is guarded by two Carabineers.

THE ART MOVEMENT.

ART IN BELGIUM: THE WORK OF M. PHILIPPE WOLFERS.

By MRS. J. E. WHITBY.

IT may, perhaps, be remembered that in the September number of this Magazine an illustrated article was devoted to the consideration of the advance made in decorative art in Belgium, with special reference to the artistic jewellery of M. Philippe Wolfers, who, with marked success, had then lately joined the ranks of those who are endeavouring to bestow on objects of purely personal adornment the merit of distinctive individuality in addition to that of their mere intrinsic value.

But the reputation of M. Wolfers as one of the foremost artists in the Belgian field of decorative art rests on something more solid, more generally appreciated, more worthy perhaps of serious attention than the limited scope afforded by the designing and making ornaments for bedecking fair women, beautiful though the results of his efforts in the combination of gold and gems undoubtedly are. It is in recognition of the admirable expression of his ideas in wider fields that specimens of his work in silver, in enamel, in crystal, ivory, and wood, by means of which he adds to the treasures of many a home beautiful, are described and illustrated in this paper.

He comes of a family of goldsmiths. He is thus enabled to add a complete knowledge of the technicalities required for the perfect reproduction of his creations, to the artistic taste with which Nature has so generously endowed him. He can, and in most cases does do the difficult part of every piece himself, no matter what the material employed. The enormous advantage thus given him over those who design without being able to carry out the execution of their own work is beyond question, while he has also always at hand every possible aid in the choice of metal and jewels, as well as a staff of able workmen. His designs are as may be seen extremely graceful and pleasing, besides showing that fresh originality of character which is their especial attribute, a combination not always to be met with in the art of the present day.

Those who have considered his work at-

tentively have remarked with satisfaction a notable improvement in his later productions. In his earlier efforts his very rich imagination his earnest desire thoroughly to express his meaning, led him to encourage his inclination towards lavish taste in the matter of decorative details. This is a tendency which his extreme love for those "laughs of Nature," as Leigh Hunt calls the flowers, and, indeed, for Nature in all her forms, led him to over indulge. He now holds this predisposition in greater check, with a most beneficial result, his later exhibits



POPPY VASE IN SILVER.
By Philippe Wolfers.

revealing expression by general effect rather than by insisting on its manifestation through innumerable details; and though examination proves that these etceteras have been as carefully considered as before, they no longer assume an undue position. Every item of his work is attentively studied and incessantly practised. He makes such excellent drawings of the real flowers which figure so constantly in his productions that he is often requested by the heads of art schools to allow them to be used as models by their pupils. He is a sculptor too, and every object that leaves his studio has been modelled and cast in plaster before execution, in order that the due effect of the whole may be studied.

The articles represented here have been chosen with an idea of demonstrating as far as possible the artist's style of dealing with various and widely differing mediums, though his unfailing invention enables him to vary his treatment with every object in hand.



VASE IN COPPER AND ENAMEL
By Philippe Wolfers. (*See p. 324.*)

The vase of silver now illustrated is a very deliberate effort to combine unusual greatness of size with very high finish. The silver has been oxydised, but this must not be taken to mean that dull heavy leaden colour which is usually associated in the ordinary mind with the term oxydised silver, but rather that it has been made to assume the lovely pale grey tint which we see in pieces of really old silver plate. It measures over three feet in height, weighs about six hundred ounces, and with the exception of the handles which were added, the entire vase has been made from a single piece of metal. It was originally intended as a *tour de force* for exhibition at the Brussels World's Fair of 1897, but it took so much longer to produce than was anticipated that the conscientious artist could not get it ready in time. It is now to be seen at one of the establishments of the Wolfers family at Antwerp. The amount of labour put into this work of art was enormous. The hammering of the metal into the mere form took a leading



VASE IN SILVER, ENAMEL PEARL AND GOLD.
By Philippe Wolfers. (*See p. 324.*

workman and his assistant a whole year of incessant toil, while two embossers were afterwards at work on it for an equal length of time.

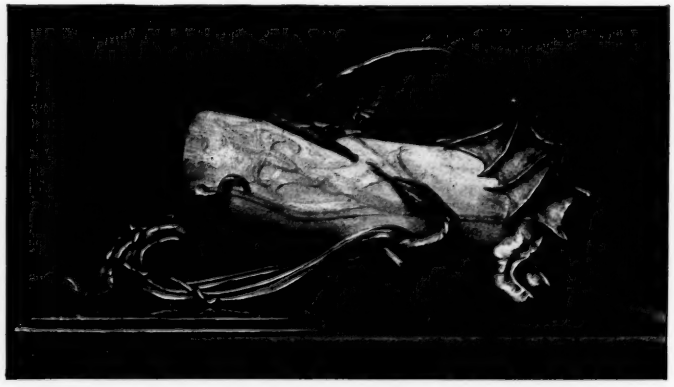
M. Wolfers explains that the flower chosen to decorate this fine vase is not the dancing, flaunting poppy of the countryside and cornfield, nor the little wilding with fine fragile stalk and frail petals that waves its red flag in cheery greeting to every passer-by, but rather, as befits the vase itself, that large, rich Oriental poppy which cultivated makes a flaming patch of brilliant colour in many of our shrubberies and gardens, where its intense scarlet and glossy satiny markings of black make such a vivid contrast with the green background. With its magnificence of size, its large, graceful, serrated leaves, its firm, solid stem, it exactly corresponds with the object it decorates, while the allusion to the soporific effects of the plant would not be out of keeping with the vase should it ever be used as a gigantic winecup. The adaptation of the leaves which are conventionalised as handles is happily conceived, one of the technical achievements and difficulties of the design and its working being the manner in which the leaf stem has been passed down the side and under the embossed flower. The vase is in form a slightly indented oval, though it hardly appears so in the illustration; but a second glance will reveal that the strong stiff stems of the plant appear as though, in their growing efforts to reach the top, they had slightly crushed the metal while still molten.



IVORY VASE.
By Philippe Wolfers. (*See p. 325.*)

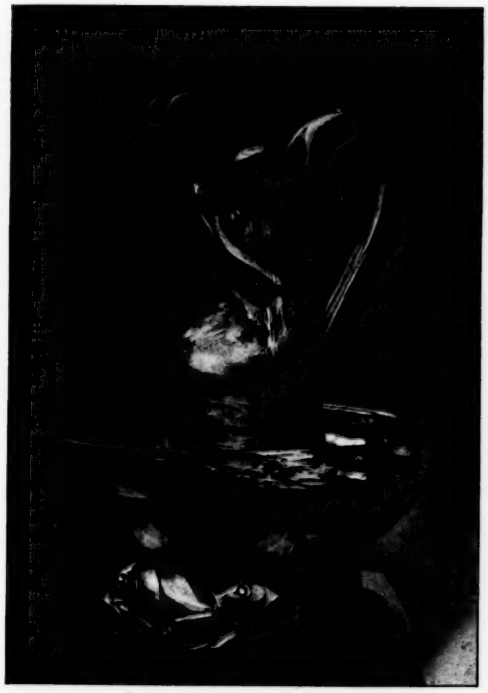
The smaller silver vase has been treated in an entirely different manner. It is to begin with of very different dimensions, being only about seven inches high. It is known as "the chrysanthemum vase." The groundwork has been oxydised to a very pale tint, and hammered, while flowers and leaves are slightly *repoussées*. A very beautiful effect has been obtained by enamelling the long sinuous petals of this favourite Japanese flower with both opaque and transparent enamels, which give an excellent contrast of translucency and opacity. The colours used range through all the rainbow shades from orange to violet, the stems having been treated with a transparent green enamel of tender hue, suggesting the clear sap within. The effect of these delicate tints upon the silver-grey of the foundation scarcely veiled by purple, as though a first shadow of night were falling over the fading light of evening, is very effective, and contrasts well with the stronger colouring used for the leaves, upon some of which the scorching fingers of Decay have apparently left their trace. The centre of each flower is filled with what is known as "prime de perle" (better explained perhaps as "pearl blister"), and this is set in a fine rim of gold which also outlines the rest of the design.

The third vase, which is the only specimen of his work illustrated here that M. Wolfers proposes to repeat, is an example of enamel on copper, the enamel used for the foundation being of a creamy hue, allowing the ruddy tone of the metal to glow through it. This style of enamelling differs, of course, from that known as cloisonné in that the coloured parts are not separated from each other by wire partitions, the enamel design being simply applied to the prepared surface as paint would be used. When asked why silver was not employed as a base instead of copper, M. Wolfers replied that, apart from the variety of effect to be gained by the selection of the baser



IVORY TUSK MOUNTED IN SILVER ON ONYX SLAB.
By Philippe Wolfers. (*See p. 325.*)

metal, this especial vase had been through the furnace from ten to fifteen times, and the copper foundation had withstood a very much greater



CRYSTAL AND SILVER-GILT TOILET SERVICE.
By Philippe Wolfers. *(See p. 326.)*

test of heat than silver would have been capable of doing. The peacock's feathers on the vase have been very freely treated, and are in those warm shades of golden brown which they assume in certain lights, the Argus eyes alone showing a greenish bluish tint. It is about six inches high, is mounted in silver-gilt, and both rim and stand have been further embellished with "prime de perle."

With the acquisition of the Congo Free State by Belgium, and the consequent outpouring of its great natural riches into the lap of an industrious people, it is not surprising that ivory, one of its chiefest products, should now assume in the eyes of Belgian artists a still more prominent position as a decorative means, and it emerges under their hands in many and various beautiful forms. Most people will admit that the ivory flower vase shown here evinces much striking originality. It was carved from a tusk of finest African ivory of extraordinary size, which measured eight inches in diameter. With its decorative ivory flowers the vase stands nearly two feet high, and is lined with copper for holding real blooms. An interesting point about the three ivory irises is that they have been carved (while, of course, in one with the vase itself) from that part of the elephant's tusk known as "the soft part"—that portion, indeed, which is attached to the gum, and which, from its very lack of solidity, is usually neglected. M. Wolfers had the happy thought of utilising this for the three flowers, and as it is less dense than ivory in ordinary use the irises have just that transparent look which perfectly suggests the quality of a flower petal. Anyone who has ever taken careful notice of a tusk will have remarked the curious longitudinal ribbings it exhibits. The directions taken by these irregularities have been ingeniously followed with the lines of carving for stem and leaf, so that they look as though they had actually grown up with the tusk. The vase is mounted in silver with a design of interlaced fish, and it will be admitted that this is a suitable adjunct to the decorating plant which, in its wild form at least, makes its home on the banks of streams or in damp marshy spots.

The second specimen of work in ivory has



ALBUM STAND IN BRONZE AND OAK.
By Philippe Wolfers. *(See p. 326.)*

been mounted on a large slab of onyx marble, and has been adapted to a very unusual purpose. It is a section of another very fine tusk, measuring

only an inch less in diameter than that already described. The extreme unusualness of the design, taken into consideration with its object, affords a very good idea of how ingeniously the artist adapts his conceptions to perfectly ordinary subjects.

It was made at the time of the last Belgian Exhibition for the friends and admirers of the Baron van Eetwelde, Secretary of the Congo Free State, he having organised and arranged an exhibition of the products of the first Belgian colony. His undertaking was so successful in rousing the somewhat languid national interest in the new possession that it was determined to present the Baron with an address, which being in connection with the colony, should it was felt, possess at least local colour. It was therefore decided that the parchment should be enclosed in a fine tusk of African ivory, which was to be supported by two figures—the one white, the other black—as representing the two races which would in future share the Belgian portion of "Afric's coral strand." But M. Wolfers, to whom the decoration of the ivory had been entrusted, so improved on the first bald idea that he finally evolved the uncommon work of art here illustrated. He has expressed the sentiment of the two races in an allegorical manner, and has chosen the swan to typify the European and the civilisation and progress that follow in his train. He has gracefully extended the bird's wings, and has thus contrived to suggest rapid upward movement. The dragon is to be taken as the emblem of the African, and of the ignorance, the cruelty, the superstition, and the darkness with which we are accustomed to associate the heathen and this mythical animal. Both swan and dragon are in silver, the former in a white shade, which not only reminds of the spotlessness of its feathers but also the attributes it is supposed to represent, while to give a contrasting effect the metal has been suitably darkened for the dragon. The enemies are engaged in combat, and it will be noticed that the dragon of ignorance is already retreating before the emblem of light. The tusk has been carved with a lily, and its hollow duly contained the intended address.

The desk or rather album stand is a departure from M. Wolfers' work in two ways: in one that it partakes somewhat of the nature of furniture, and also that it was a commission, an arrangement which he does not usually make. It is intended as a support for an album containing views of the Congo, the cover of which was designed and executed by the artist. The desk stands over three feet high, and, with the exception of the bird's legs and feet which are in bronze, is carved from one piece of oak. The heron has been treated as a caryatid to support the over slab, the legs being brought together and united. This the illustration does not show, nor can it do justice to the wood-carving. The oaken slab has been engraved, but so deeply that a great part is in relief, which has been so done that the surface both looks and feels as smooth as satin. The labour spent over this seems it must be owned to be supererogatory, as the album lies on a beautiful piece of old embroidery, but it serves to show that both work and finish are a labour of love.

The crystal and gilt toilet service of which a representation is given of the principal piece, shows again an originality of idea combined with a richness of effect that make it impossible to be overlooked. The scheme of decoration for the ewer which is in silver-gilt of dull tones, is that of the dawn—the moment when Nature is just lifting the finger she had laid upon her lips to impose silence and rest upon a weary world. To express this a swan has been again selected, which is to be supposed as bathing in a lake upon whose rippled surface water-lilies rock themselves, and where the first shafts of light from the quiver of Morning strike the water. The bird itself is in half-relief, and its wings appear to envelop the upper part of the vessel which recalls the form of a lily leaf. The bowl is in crystal, into which have been introduced dashes of various colours—greens, browns, etc.—that exactly represent the changing hues of deep water, while a very striking illusion of restless movement has been cleverly obtained. The water-lilies and leaves that decorate the lower part have been cut in relief, the flowers in an opalescent substance, while the leaves are of course green. The stand on which the bowl rests is of dull silver-gilt, and the aquatic plan of the whole has been carried out here by means of fish sporting among water reeds. The other parts of the service continue the marine idea, of which this the largest piece is certainly the *chef d'œuvre*, the smaller bowls, etc., being ornamented with shells of different colours. With regard to it as an object for constant daily use the question of its fragility is one that instantly presents itself to the practical mind, with special regard to the large crystal bowl. Examination proved however that this is of extreme thickness, and indeed, the only one drawback there appears to be to the delight of owning such an unique service, would be the extreme weight.

A NEW LONDON STREET—FITZGEORGE AVENUE.

FITZGEORGE AVENUE is an architectural experiment on so large a scale, and contains so many new elements of interest, that some record of it is called for, and may appropriately be given in connection with the formal opening of the thoroughfare by the Lord Mayor, in the month of January.

The Avenue is nearly a quarter of a mile long, and runs from a point in Auriol Road, West Kensington close to St. Paul's Schools, to a point in North End Road, nearly opposite the house of the late Sir E. Burne-Jones. The road is fifty feet wide from fence to fence, but in some parts the buildings are 150 feet apart, as where courtyard faces courtyard. The road is, on plan, in the form of an extended S, and the double curve gives it a peculiar interest, and greatly assists the grouping of the buildings. The whole street, from end to end, on both sides, is devoted to "residential flats," and that



FITZGEORGE AVENUE.

Delissa Joseph, F.R.I.B.A., Architect. Drawn by D. Warry.

fact alone makes the enterprise unique; but each block of flats, although having a harmonious relation to its neighbour, is distinct in design. Thus, whilst the whole range of buildings gives the impression of having been produced by one designer, each group of buildings has an interest of its own. Beyond the pleasing irregularity established by the form of the road itself, most of the blocks are arranged round large open courtyards next to the street, so that there is no formal line of frontage such as one associates with most streets, but a very interesting series of broken lines. In the same way, the sky-line has been the subject of care, and, partly by varying the heights of the different blocks, and partly by the introduction of gables and towers, a very striking effect has been produced.



FITZGEORGE AVENUE.

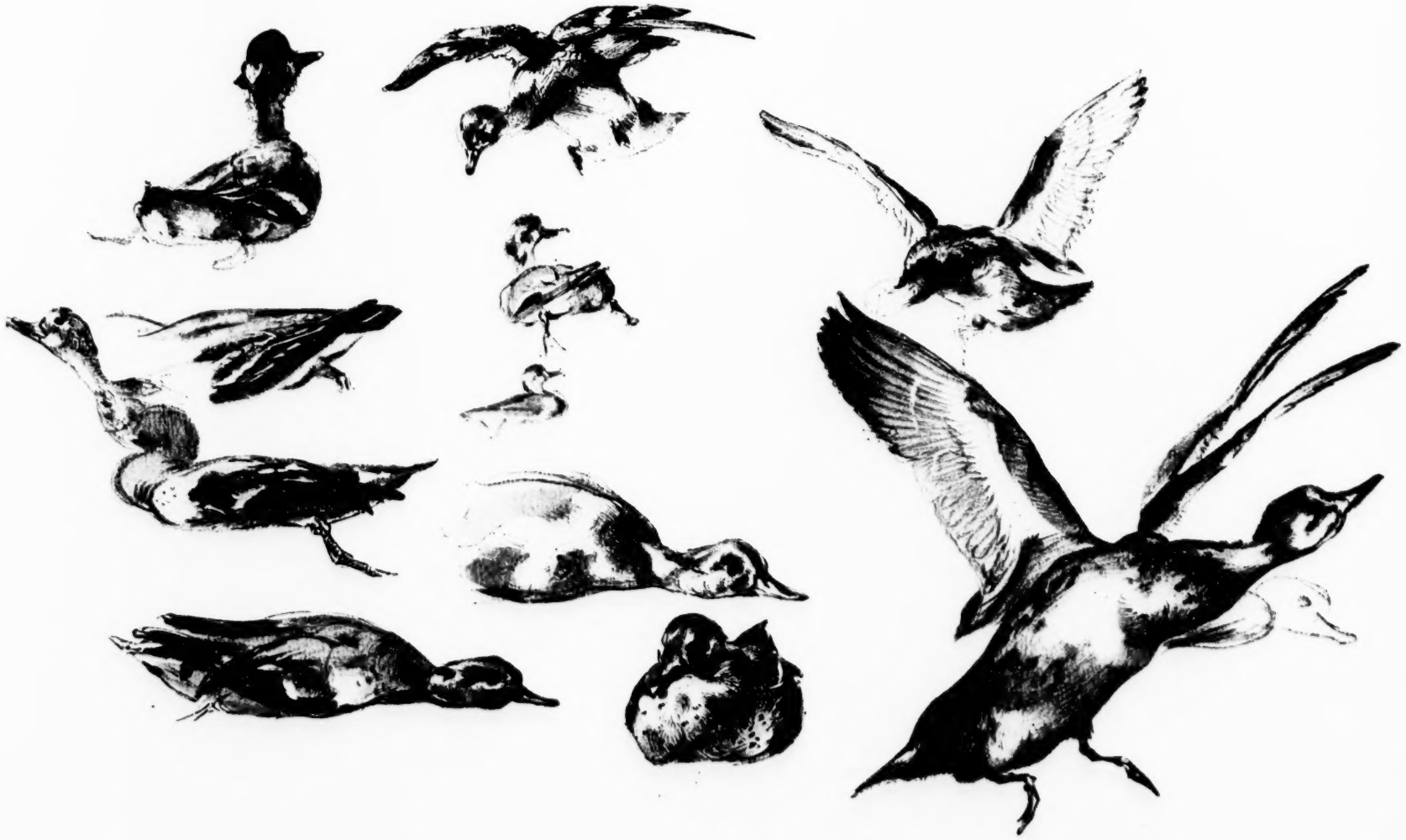
Delissa Joseph, F.R.I.B.A., Architect. Drawn by D. Warry.

The architect, Mr. Delissa Joseph, F.R.I.B.A., has thus evidently sought to obtain his effects by the grouping of masses, the breaking of the sky-line, and the general modelling of the work, rather than by elaboration of detail, although, as will be seen from the accompanying sketches, some thoughtful detail has been introduced into the working out of the designs. The courtyards, which are laid out as gardens, are quite new features of interest in a London street. Necessarily a great many of the old trees had to be removed, but as many as possible have been left in position; and they have been supple-



FITZGEORGE AVENUE.

Delissa Joseph, F.R.I.B.A., Architect. Drawn by D. Warry.



WILD DUCKS. By
FÉLIX BRACQUEMOND.

mented by the planting of the whole avenue, on both sides, with new trees. The blocks have been built by Mr. Henry Lovatt.

At the inaugural ceremony Mr. Delissa Joseph pointed out that, as far as he knew, there were only two precedents for a whole street having been designed by one architect—the one being Regent Street, designed by Nash, and the other the Adelphi, designed by the Brothers Adam. He alluded to the recognition that had been offered to British architecture by the great public ceremony undertaken by the Lord Mayor in opening this street in full state, pointing out how inadequate was the public recognition of architecture in England as a general rule, and how different was the reception accorded it in foreign lands. The adoption of a suggestion made by Mr. S. J. Solomon, A.R.A., that a permanent Committee of Taste should be formed to control the design of street building in London, is as unlikely as it is desirable.



FITZGEORGE AVENUE.

Delissa Joseph, F.R.I.B.A., Architect. Drawn by D. Warry.

ART IN PARIS.

AN exhibition of etchings and dry-points by M. Bracquemond has recently taken place at the Tooth Gallery in Paris. Among his best works is an admirable portrait of the late M. de Goncourt and a frontispiece executed for the Société des Aquafortistes. Bracquemond appears also to have made a special study of ducks, wildfowl, and swift, which are as true to nature as those of Oudry, as may be seen in some measure in the page of sketches which we reproduce in this number. His "Wolf in the Snow" is also an excellent work. To M. Bracquemond's works have been added a few clever water colours by M. Gaston La Touche.

NOTES AND QUERIES.

[231] **W. SHAYER.**—Who was W. Shayer? I have two of his paintings brought by my people from England—one a girl milking a goat, the other the same girl in a stable, feeding goats and sheep, etc.—and they are signed "W. Shayer, 1816." I am anxious to know the titles of the pair I have. How can I find out?—L. CONOLLY, Auditorium Building, Chicago.

*** According to Bryan, Shayer was born at Southampton in 1788. He was "a constant and most prolific member" of the (now Royal) Society of British Artists from its foundation in 1824 till 1870, often contributing seven or eight and sometimes twelve works a year. He was elected in 1862, and died at Shirley in 1879. His most frequent subjects were cattle and sheep. In Graves' Dictionary we find that Shayer contributed in all 426 pictures to the various exhibitions, including 6 to the Royal Academy, 82 to the British Institution, and 338 to the British Artists. The secretary of this society may be able to give the titles of the works referred to by our querist; but we may say that a picture called "Milking Time" was sold at Christie's in 1883 for £169, which, with one exception, is the highest price the artist has attained to in public auction. We may add that William *J.* Shayer, perhaps a son of the foregoing, also resident in Southampton, was an exhibitor between 1825 and 1880, painting pictures of a sporting character, also shown in the main at Suffolk Street.

[232] **"WISDOM, JUSTICE, AND TRUTH."**—I enclose a photograph of a picture which has been in my family's possession for a great many years. It is painted on wood and still retains its freshness. The subject is, I imagine, "Wisdom, Justice, and Truth." Wisdom, the decision of Solomon, Justice with the sword, and Truth with the mirror. The artist's monogram is in the left-hand corner, near the mirror, and can be easily seen in the photograph. The size of the picture is 9 inches by 11½ inches. I should be obliged if you can give me any information concerning its painter.—G. D. HARBRON.

*** This picture, a photograph of which the querist encloses, is evidently of the decadent Flemish school, after Frans Floris, and might quite well be the work of Lucas d'Heere, whose signature is not at all dissimilar from that upon the picture. We may add that a similar monogram is that of Josef Heinz the Elder.

[233] **EDMONIA LEWIS, SCULPTOR.**—I shall be obliged for biographical information relating to the life and works of Edmonia Lewis, the American woman sculptor in Rome.—J. J. (Darwen, Lancs.).

*** We have not been able to obtain any information in respect to this artist, although we have had local enquiries made. There seems to be no trace of her in Rome.

THE CHRONICLE OF ART.—MAY.

Art in the Theatre.

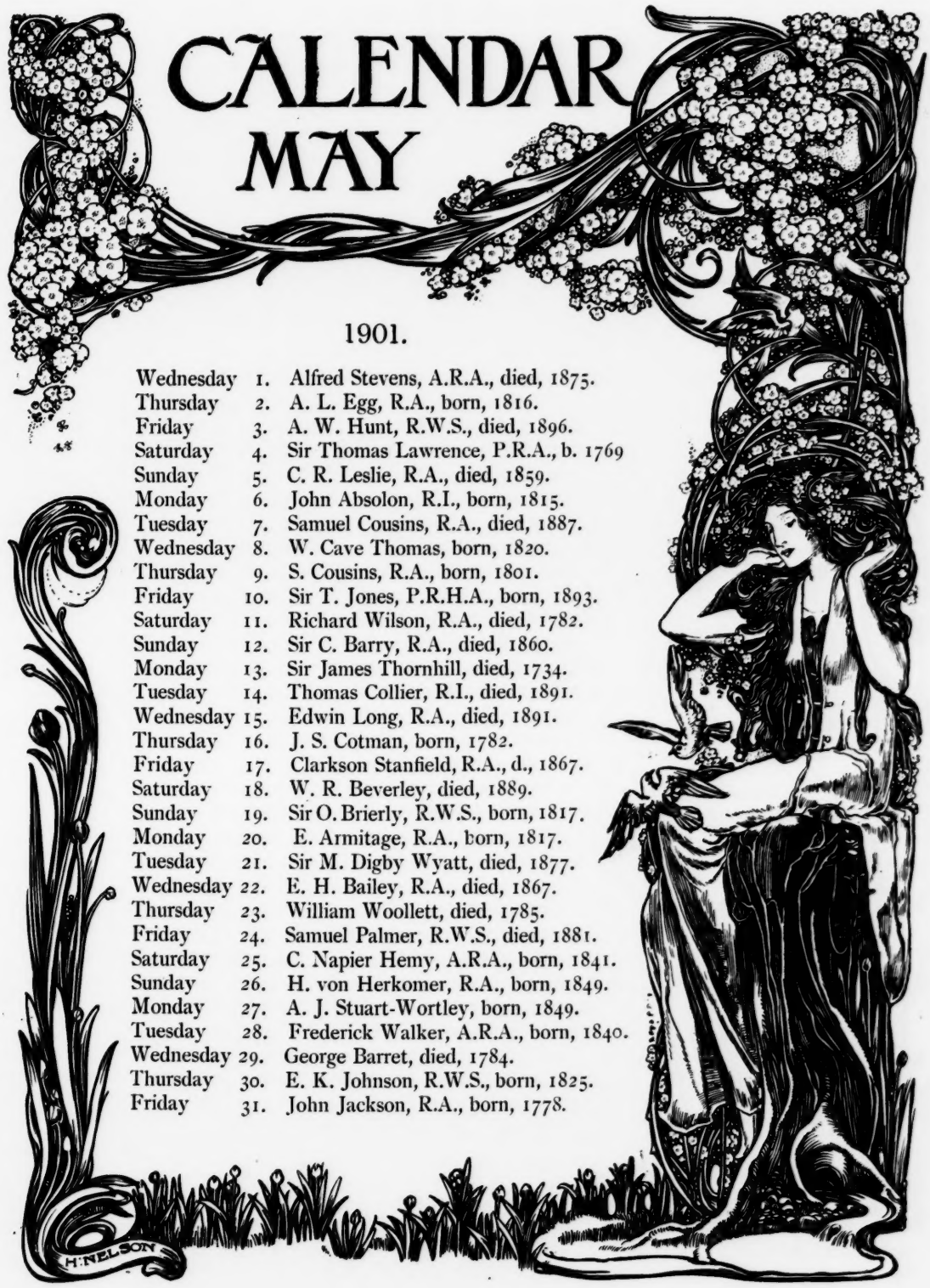
THE **Drury Lane** Pantomime, by virtue of tradition, and in spite of an almost wearisome prodigality, remains practically the sole survivor of a class of entertainment that seems threatened with extinction. Its latest theme, of the composite order, treated of "The Sleeping Beauty and the Beast." Mr. CANEY'S opening scene of "Fairyland" was daintily conceived and painted; and the spinning-wheel episode in "Beauty's Boudoir" was both pictorially and musically one of the prettiest passages in the spectacle. Mr. EMDEN'S presentation of the "Changing Year," with its conventional Christmas-card-like developments, was disappointing, and Mr. COMELLI'S costumes in their colouring and symbolism lacked delicacy and distinction, though the final tableau of Winter made some atonement by its grouping of snow and holly dresses in a framing of brown and frosted leaves. The second section of the story introduced a scene of "The New Republic" with a more harmoniously attired crowd of the Louis XVI period, and a procession in which some extravagant heraldic devices were cleverly exploited. The Illuminated Fountains were the best contrived feature in "The Palace of Glass," for although much was made of the co-operation of the firm of Salviati, the scene itself was ineffective and the dresses quite out of keeping. Mr. BRUCE-SMITH'S transformation-scene was of the old-fashioned order, and unnecessarily crude in execution.—Shakespeare's *Henry V*, revived by Mr. LEWIS WALLER at the **Lyceum**, was very sufficiently and picturesquely staged. Mr. HAWES CRAVEN, with fewer mannerisms than usual, showed us an animated picture on Southampton Quay and a novel treatment of the English Camp in the Picardy Marshes; reserving his most impressive effort for the "tented field" on a hillside flecked with the gleam of watch-fires paling in the dawn of Agincourt. Mr. PERCY ANDERSON'S pencil has been busily employed of late, for in addition to supervising the costumes for this revival and devising an admirable setting for Miss Hanbury as "Chorus," he has graced with his knowledge and taste Mr. Tree's latest production at **Her Majesty's**; and has evolved for the illustration of *Twelfth Night* a striking series of

ERRATUM.—The entry for May 10 in our Calendar should read "Sir T. Jones, P.R.H.A., died, 1893."

CALENDAR
MAY

1901.

Wednesday	1.	Alfred Stevens, A.R.A., died, 1875.
Thursday	2.	A. L. Egg, R.A., born, 1816.
Friday	3.	A. W. Hunt, R.W.S., died, 1896.
Saturday	4.	Sir Thomas Lawrence, P.R.A., b. 1769
Sunday	5.	C. R. Leslie, R.A., died, 1859.
Monday	6.	John Absolon, R.I., born, 1815.
Tuesday	7.	Samuel Cousins, R.A., died, 1887.
Wednesday	8.	W. Cave Thomas, born, 1820.
Thursday	9.	S. Cousins, R.A., born, 1801.
Friday	10.	Sir T. Jones, P.R.H.A., born, 1893.
Saturday	11.	Richard Wilson, R.A., died, 1782.
Sunday	12.	Sir C. Barry, R.A., died, 1860.
Monday	13.	Sir James Thornhill, died, 1734.
Tuesday	14.	Thomas Collier, R.I., died, 1891.
Wednesday	15.	Edwin Long, R.A., died, 1891.
Thursday	16.	J. S. Cotman, born, 1782.
Friday	17.	Clarkson Stanfield, R.A., d., 1867.
Saturday	18.	W. R. Beverley, died, 1889.
Sunday	19.	Sir O. Brierly, R.W.S., born, 1817.
Monday	20.	E. Armitage, R.A., born, 1817.
Tuesday	21.	Sir M. Digby Wyatt, died, 1877.
Wednesday	22.	E. H. Bailey, R.A., died, 1867.
Thursday	23.	William Woollett, died, 1785.
Friday	24.	Samuel Palmer, R.W.S., died, 1881.
Saturday	25.	C. Napier Hemy, A.R.A., born, 1841.
Sunday	26.	H. von Herkomer, R.A., born, 1849.
Monday	27.	A. J. Stuart-Wortley, born, 1849.
Tuesday	28.	Frederick Walker, A.R.A., born, 1840.
Wednesday	29.	George Barret, died, 1784.
Thursday	30.	E. K. Johnson, R.W.S., born, 1825.
Friday	31.	John Jackson, R.A., born, 1778.



costumes from an ingenious combination of the characteristic features of Elizabethan and Albanian dress. Mr. HARKER'S first scene of "Orsino's Palace" in its simplicity of construction enables one the better to appreciate its fine qualities of drawing and colour; and his picture of the "Terrace in Olivia's Grounds," if a trifle hard in treatment, is redeemed by a distant sea full of light and movement. In "Olivia's Garden" (to the necessities of which many of the probabilities of the action are sacrificed) Mr. HAWES CRAVEN has achieved a triumph of illusion in his skilful blending of the built-up and painted perspective of a long vista of grass-grown steps. It is a pity to crowd these steps to their full limit, for the result creates a sense of grotesque disproportion. A jarring note of colour seems to be struck by a terraced bridge in the middle-distance, and the tree-trunks at the wings appear disconnected from their relative borders: but with these exceptions, the scene is a tour-de-force.—The brilliant success of Mr. WILHELM'S new ballet, "Les Papillons," at the **Empire**, calls for a more extended notice than is possible in the present issue, and we hope to devote further attention to its beauties in an illustrated review.

Federal Exhibitions of the Art Societies of Australasia, January 1901.

NOT the least significant feature of the Inauguration of the Commonwealth of Australia has been the federation of Colonial Art through the instrumentality of the two rival Societies in Sydney. It was hoped that the differences of these two Societies for the promotion of Art might be healed, and that the greater federation of Colonial Art would include the lesser union of the local societies. Unfortunately the differences of opinion are still too pronounced to be overcome, and they remain apart, to the regret of their supporters. Yet, in spite of these difficulties, the lesson to be learnt from the local exhibitions is that there are unmistakable signs that the land is even now a most fertile nursery of Art. The Federal movement has already borne good fruit, though both the exhibitions were disappointing inasmuch as they evoked no striking promise of genius, for it has shown the New South Wales artists that they must attain a higher level to compete successfully with the best artists of the sister Colonies in that distinct branch, portraiture. Both in full size and miniature painting, Victoria and South Australia show infinitely greater strength, breadth, and delicacy of treatment. This is notably shown in Mr. J. LONGSTAFF'S portraits of Sir Frederick Darley, Mr. Henry Lawson, and Mr. Frank Suttor; and those of Mr. E. PHILLIPS FOX, whose "Portrait of my Cousin" originally won the third medal at the Paris Salon. In the water-colour section the three sisters, ALICE, EMILY, and HELEN HAMBIDGE of South Australia, show some remarkably good work in miniature painting. Of genre painting there is little or none in either exhibition. Sea and landscape have many votaries both in oil and water-colour. The Art Society inaugurated its exhibition with the view of celebrating its twenty-first anniversary, and confined its exhibitors to its members. Mr. W. LISTER LISTER, the President, somewhat dominated the show by his big canvases. "The Last Gleam," and "The Crossing, Hinter River, near Singleton," are both very fine examples of his style. A new exhibitor, Mr. HENRI TEBBITT, has sprung into first place through the tender feeling and perfect accuracy of drawing and colour he shows in the handling of his subjects. Mr. L. BERNARD HALL has a fine study of the nude, "Andante," which is happily free from coarseness, but it is to the youthful Society of Artists that we turn to find the Federation of Art. This exhibition is always attractive from the impression of irrepressible youth and daring in the choice and treatment of subjects. Conservatism is scattered to the winds; so that there is a versatility and originality which fires the enthusiasm of the young generation, while it evokes the scathing criticism of the matured one, which does not relish the old order changing, revered canons of art being reversed. At the same time, common fairness cannot deny a virility which promises well for the future; and, whatever its sins, it escapes the monotony which pervades the parent Society. Here we find the fruits of the new schools of Victoria, South Australia, and Queensland under the leadership of the youthful President, Mr. SID LONG. His own work is disappointing, so also is Mr. GEORGE LAMBERT'S, but there is much other interesting work, particularly in portraiture. Mr. JULIAN ASHTON shows a fine seascape in "The Jewelled Margin of the Sea;" and Miss THEA PROCTOR shows some very artistic book-plates and clever posters.

Exhibitions.

THE exhibition of the Royal Institute of Painters in Water Colours is strongest in landscapes. The best contributions in this class of work are Mr. E. J. GREGORY'S "The Brink of a Discovery," Mr. G. C. HAITÉ'S "Granada," Mr. A. MACBRIDE'S "Spring," Mr. W. RAINEY'S "The Reed-cutter,' and Mr. YEEND KING'S "Pulborough." Among the figure subjects the most notable are Sir J. D. LINTON'S classic study "Music," "The Connoisseur" by Mr. BYAM SHAW, "À la Fontaine" by Mr. A. BURRINGTON, Mr. J. HASSALL'S "All the King's Horses and all the King's Men," and two pretty rustic subjects by Mr. W. LEE-HANKEY. The exhibition is not too large and is, on the whole, well selected; but it is, perhaps, too much given up to work which, though capably painted, is rather lacking in intelligence.

The Royal Society of Painter Etchers can hardly be said to have done itself justice this spring. Its exhibition, held as usual in the Gallery of the Royal Water-Colour Society, was rather one-sided, and with a few really interesting things included too many commonplaces. Praise is due to Mr. R. W. MACBETH'S "Five Miles from Anywhere," Mr. FRANK SHORT'S "The Lifting Cloud," Mr. D. Y. CAMERON'S "Elcho on the Tay," Mr. C. J. WATSON'S "Venetian Fruit Shop," Mr. CHARLES HOLROYD'S "Pine Trees on Lord Tennyson's Estate," and to a series of grim but powerful fancies by M. LEGROS. Mr. HELLEU, however, provided one of the chief disappointments of the exhibition. He has latterly coarsened his methods, and seems now to have lost nearly all his former elegance and charm of manner.

The characteristic level in the quality of the work shown makes the Spring Exhibition of the Royal Society of British Artists somewhat of a disappointment this year. Mr. A. E. PROCTOR'S "The Bridge," Mr. W. WESTLEY MANNING'S "Autumn at Ringwood,' Mr. G. C. HAITÉ'S "A Bit of the Lowlands," Mr. T. F. M. SHEARD'S winter landscape, "The Outcast," Mr. F. MILNER'S "The Ferry," and Mr. GRAHAM ROBERTSON'S excellent "The Rabbit Hutch," among the oil pictures, and Mr. G. H. LENFESTY'S "A Hurrying Wind," Mr. J. J. ALSOP'S "The Blue-bell Gatherer," and Mr. G. C. HAITÉ'S "Morning, near Madrid," among the water colours, may be noted as specially good things.

The exhibition of more than four hundred drawings and studies by John Ruskin, in the gallery of the Royal Society of Painters in Water Colours, can be accepted as an excellent assertion of his rare powers as a craftsman, and as an impressive illustration of his wonderful insight into certain phases of art work. His claims to consideration as a worker were dealt with at length in last year's

volume of this Magazine, and the particular merits of his accomplishment were amply discussed. But this collection defines more convincingly still the exact nature of his technical practice and shows him for what he was—a minute and delicate observer of nature with quite astonishing patience and unflagging industry, unendowed, however, with those special gifts which are so essential to the imaginative artist. Analysis and dissection were carried so far in the work of his life that the creative instinct was disregarded, and he remained to the end simply an exquisite recorder of things he had seen. (See next page.)

The collection of sketches and drawings by Sir JOHN MILLAIS on view in the galleries of the Fine Art Society is extremely interesting as a revelation of the lighter side of his practice. Most of the sketches are very slight notes, little jottings of ideas that seemed to him to be worth putting on record for future reference; but among them are some minute and elaborate examples that show well how precise and exact his methods were in his earlier years. Two or three well-known pictures have been included in the show.

Mr. W. EYRE WALKER'S water-colour drawings, "By Woodland and Stream," exhibited lately in the same galleries, deserve a place among the very best things he has ever produced. He has not often before given evidence of the possession of such excellent technical power and so delicate a sense of atmospheric subtleties as appear in his treatment of this series of dainty landscapes.

Mr. E. A. ROWE'S water colours of "Old World Gardens," which occupied Messrs. Dowdeswell's gallery a little while back, belong to the class of work that depends for its charm upon tenderness of touch and a pretty fancy in the use of dainty colour combination. The exhibition had no claim to be considered a great one, but it was eminently attractive, and did credit to the taste and discretion of the artist. It had many of the qualities that make for wide popularity.

Mr. W. STRANG'S etchings, executed as illustrations to Mr. Rudyard Kipling's "Short Stories," made lately a pleasant little show at Mr. Gutekunst's gallery. They cannot be reckoned as very successful interpretations of Mr. Kipling's characteristic studies of life, but they have undeniable distinction as technical achievements and a great amount of grim dramatic strength.

The collection of drawings, pastels, lithographs and woodcuts by Mr. C. H. SHANNON, which filled the Dutch Gallery a few weeks ago, gave an excellent insight into the many-sidedness of an artist who has done a great deal of interesting work and a fair number of really important things. It had an undeniable charm of imaginative suggestion, and illustrated well the possibilities of many forms of practice.

The London Sketch Club's recent exhibition is chiefly memorable for the contributions of Mr. DUDLEY HARDY, Mr. G. C. HAITÉ, Mr. W. LEE-HANKEY, Mr. WALTER FOWLER, and Mr. CECIL ALDIN, who were represented by sketches that merit high praise. The character of the show was in every way acceptable, and the works collected were, for the most part, thoroughly adequate examples of technical brevities cleverly expressed.

In the exhibition of the Women's International Art Club, held at the Grafton Gallery, a certain atmosphere of indecision was a little too evident, and there were too many things shown that can hardly be said to have deserved publicity. But among the better works those by Miss ANNA NORDGREN, Mrs. JOPLING, Madame MESDAG VAN HOUTEN, Miss E. K. BURGESS, Miss A. B. GILES, and Miss L. KEMP-WELCH did credit to the club, and justified the existence of the show.

The work of the Early English school is always well represented at the Shepherd Gallery, and at the Spring Exhibition this representation is well maintained. There are characteristic landscapes by CONSTABLE, MORLAND, COTMAN, and WILSON, and an interesting view of "Old Westminster," by DAVID TURNER. "In the Larder" is a choice example of the still-life painting of B. BLAKE, an artist whose work is seldom met with. A sketch by Sir GEORGE HAYTER for his painting of "Queen Victoria in her Coronation Robes" is a vigorous piece of work of great interest. Among the work of modern men there are good examples of the late E. M. WIMPERIS, Mr. T. C. GOTCH, and Mr. EDWIN HAYES.

Reviews.

Llandaff Church Plate. By *George Eley Halliday*, Diocesan Surveyor for Llandaff. Bemrose & Sons. 1901. (12s. 6d. net.)

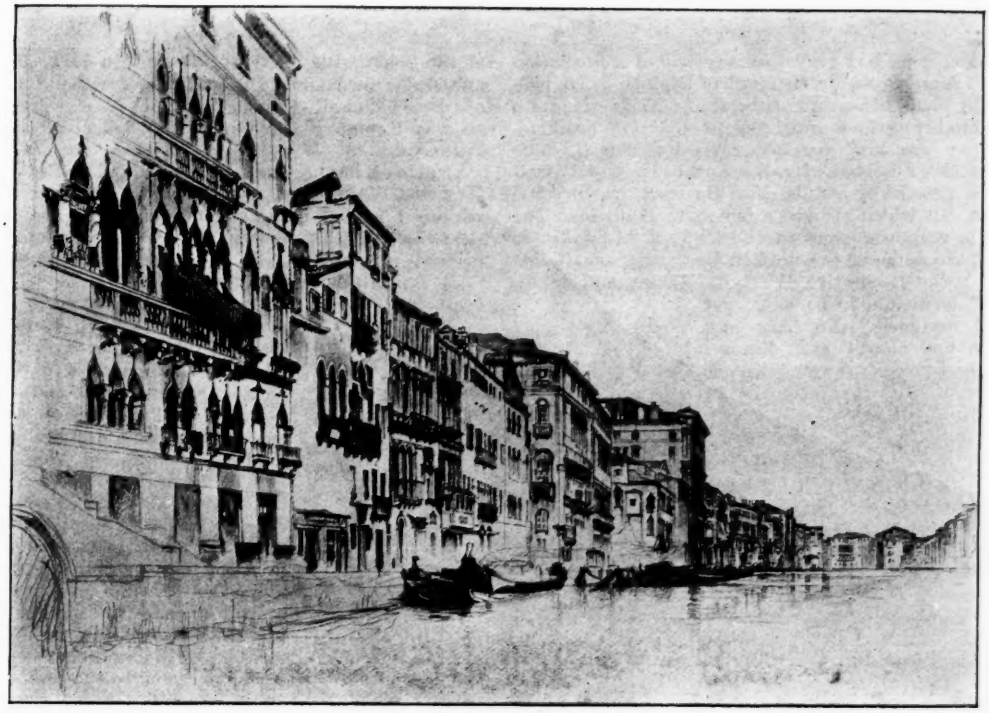
THE author has attempted to do for the dioceses of Wales what has already been accomplished for most of those of England, by making a close and careful record of the communion and other plate stored in the parish churches of the diocese with which he is connected. He has made some interesting discoveries in the course of his inquiries; among them that there is only one piece of Pre-Reformation plate left in the Llandaff diocese, and that there is not a single piece bearing a Welsh inscription dating prior to 1800. The book is copiously illustrated, and, as the drawings are made to scale, are exceedingly valuable to all interested in the subject of ecclesiastical plate. Two of the most beautiful examples illustrated are from the collection of St. Mary's, Monmouth. One is a chalice, dating from 1580—believed by Mr. Halliday to be the finest specimen of Elizabethan silverwork in the diocese—and another engraved chalice of oviform shape dated 1591.

L'Esthétique de la Rue. By *Gustave Kahn.* Paris. 1901. (3 frs. 50.)

MONSIEUR KAHN'S book is an historical study of the artistic and picturesque aspect of the street. If the idea of the work is not altogether new, it has been handled by M. Kahn with much individuality and power. The author shows us first the silent and narrow streets of Pompeii, as well as the quiet and mysterious lanes of the Oriental towns, the odd canals of Venice and Amsterdam, with a history of the thoroughfares of Paris, with its mediæval shows and feasts, with the splendours of the Place Royale and the glorious processions of the kings. The second part of the volume deals with the characteristic aspects of modern life in our streets, and tries to prophesy the future. It is well written and well thought out. A serious objection to the book is the lack of illustrations. With them we should have had, so far as the past is concerned, some "documents," which M. Kahn's writing, good as it is, cannot replace.

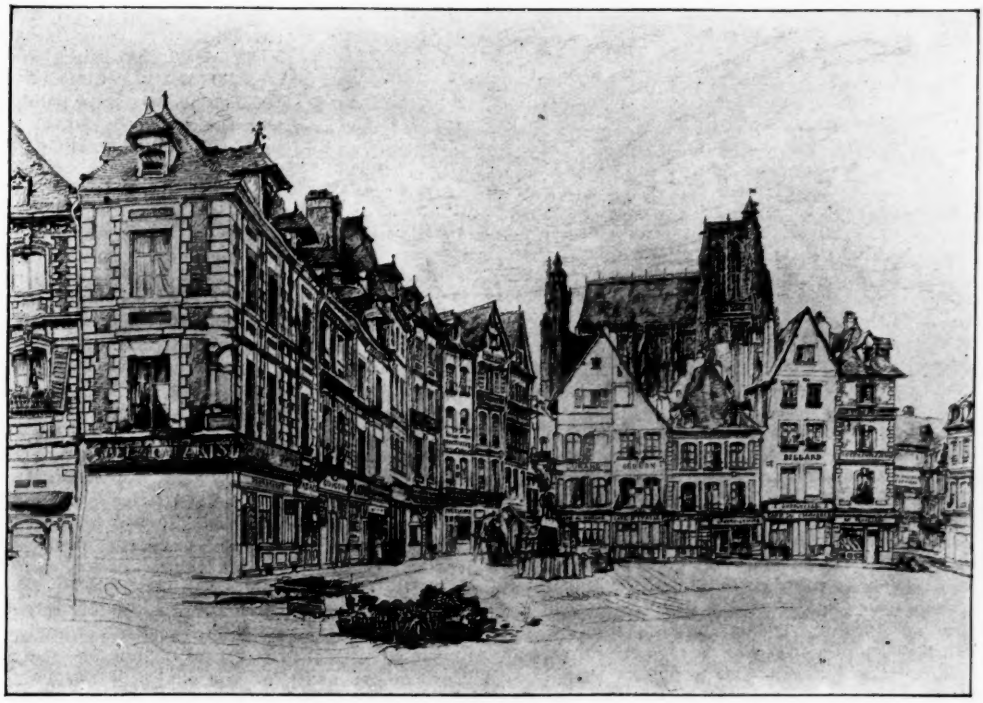
The Decorative Work of Robert and James Adam. T. Batsford, London. (30s. net.)

ROBERT and James Adam were essentially English architects and designers, and they have given their name to a style of decoration peculiar to this country. The end of the eighteenth century was remarkable for a revival of interest in classic art, and the Adam Brothers were entirely under the influence of the classic revival, but the elegance and charm of their designs are absolutely their own. The range of the invention was a wide one; they not only designed houses as architects, they decorated the internal walls and ceilings, and designed the furniture and fittings of their interiors down to the escutcheon of a keyhole. Some twenty years



THE GRAND CANAL, VENICE.

From the Pencil Drawing by John Ruskin, in the University Gallery, Oxford. Exhibited at the Royal Water-Colour Society.
(By permission of the University of Oxford.)



ABBEVILLE.

From the Pencil Drawing by John Ruskin, in the University Gallery, Oxford. Exhibited at the Royal Water-Colour Society.
(By permission of the University of Oxford.)

ago, when there had grown up a revival of appreciation of the Adams' work, Mr. Batsford, of High Holborn, published by photo-lithography a book of reproductions of a large number of the original designs of the two brothers, which we are told ran into several editions, which were quickly absorbed. Mr. Batsford has now published what is practically a re-issue of the work by the same process, but which includes a few more examples. The range is very wide, and the book gives an admirable idea of the scope of the work of these two remarkable men. "The Decorative Work of Robert and James Adam" is certain to be welcomed by all designers who have any feeling for charm and beauty. Possibly some of those designers who seem to love ugliness may be touched by the work they will see between the covers of this book.

New Engraving. MESSRS. HENRY GRAVES & Co., of Pall Mall, are issuing a mezzotint of ROMNEY'S Lady Hamilton as "Cassandra." The tragic full-length figure is too well known to need description. It is a fine specimen of Romney's work, and the mezzotint, which is unmixed in manner, is soft and brilliant. If, as we understand, the engraver, Mr. E. LESLIE HAYNES, is a very young man, he should have before him a good career, for his plate is more than merely promising, it is very successful.

Miscellanea. EARL PERCY, M.P., has been appointed a trustee of the National Portrait Gallery.

MR. LIONEL CUST has been appointed Surveyor of Pictures to His Majesty the King, in succession to Sir J. C. Robinson. He will retain his directorship of the National Portrait Gallery.

The following have been elected Associates of the Royal Scottish Academy:—Messrs. R. GEMMELL HUTCHISON, E. A. HORNEL, and WILLIAM WALLS.



THE RUSKIN MEMORIAL, ST. PAUL'S CHURCH, HERNE HILL.
By Brindley and Farmer.

In connection with the piano decorated by Sir Edward Burne-Jones, illustrated on p. 210 of our March number, we omitted to make acknowledgment of Mr. HOLLYER'S excellent photographs of that work, from which the blocks were taken.

His Majesty the King has bestowed the Royal Victorian Order of the Third Class upon Professor HUBERT VON HERKOMER, R.A.; of the Honorary Fourth Class upon Mr. EMIL FUCHS; and of the Fourth Class upon Mr. SYDNEY P. HALL.

A memorial to Professor Ruskin has been erected in St. Paul's Church, Herne Hill. It is made of the various antique marbles as seen in St. Mark's, Venice, and the carvings also are copied from St. Mark's and the Cathedral of Murano. The medallion portrait is life size, and has been produced from a photograph lent by Mr. Severn. The likeness does not seem to be very happy. The design was made by Mr. Brindley, and the work has been executed by Messrs. Farmer and Brindley.

Obituary. M. J. B. ACHILLE ZO, the French painter, has died at Bordeaux at the age of 75. He was a pupil of Couture, and made his début at the Salon with "A Slave Dealer" in 1852. He was awarded a medal in 1868, and was created a Knight of the Legion of Honour in 1881. For some time he was Honorary Director of the School of Arts at Bordeaux.

THE death has occurred at Prague of Herr EMMANUEL MAX DE WACHSTEIN, the Bohemian sculptor, at the advanced age of 91. Many of his works are in the churches and public places of Prague, the most important of which is the monument to Field-Marshal Radetski on the Grand Place.

M. CHARLES FRANÇOIS JALABERT, the well-known French historic painter, has recently died in Paris at the age of 81. He was born at Nimes in 1819, and became a pupil of Paul Delaroche. He entered the École des Beaux Arts in 1839, and gained the second *Prix de Rome* in 1841 with a painting, "Joseph's Coat presented to Jacob." In 1853 he was awarded a first-class medal at the Salon, and in 1856 the Knighthood of the Legion of Honour was bestowed upon him, and the higher grade in 1867. His picture of "Virgil reading his Georgics to Mæcenas" is in the Luxembourg, and several of his other important works are in the museum at Nimes. During the Second Empire he painted portraits of a considerable number of the important personages of the Court, and since the fall of the Empire he lived practically in retirement.

The death has occurred at the age of 60 of M. JEAN CHARLES CAZIN, the famous landscape painter. He was the son of a doctor of Boulogne-sur-Mer, and became the pupil of Lecoq de Boisbaudran, under whose tuition he early acquired that precision of touch which was one of his characteristics. He was appointed Professor of Design at the School of Architecture at Trélat, and afterwards Director of the School of Art and Museum at Tours. After the war of 1870 he came to England, and was appointed Professor of Design at South Kensington, in succession to Professor Legros. In 1875 he returned to France, and at the Salon of 1876 was represented by "The Work-Yard," and among his principal works in succeeding years were "The Flight into Egypt," "The Journey of Tobias," "The Departure of Joseph and Mary from Judæa," the latter of which secured him an Honourable Mention. In 1880 his "Hagar and Ishmael" was awarded a first-class medal, and in 1883 the famous "Judith leaving Bethlehem," which was the last of the series of religious pictures. From this time he was represented entirely by the landscapes, luminously painted and full of tender poetic sentiment, which have ranked him as one of the greatest exponents of the art of landscape-painting of modern times. He was created a Knight of the Legion of Honour in 1882, and an officer in 1889. A *Grand Prix* was awarded him at the Exhibition last year. We propose to deal fully with his art at an early opportunity.

CURRENT ART.

AT THE ROYAL ACADEMY EXHIBITION, 1901.—I.

BY THE EDITOR.

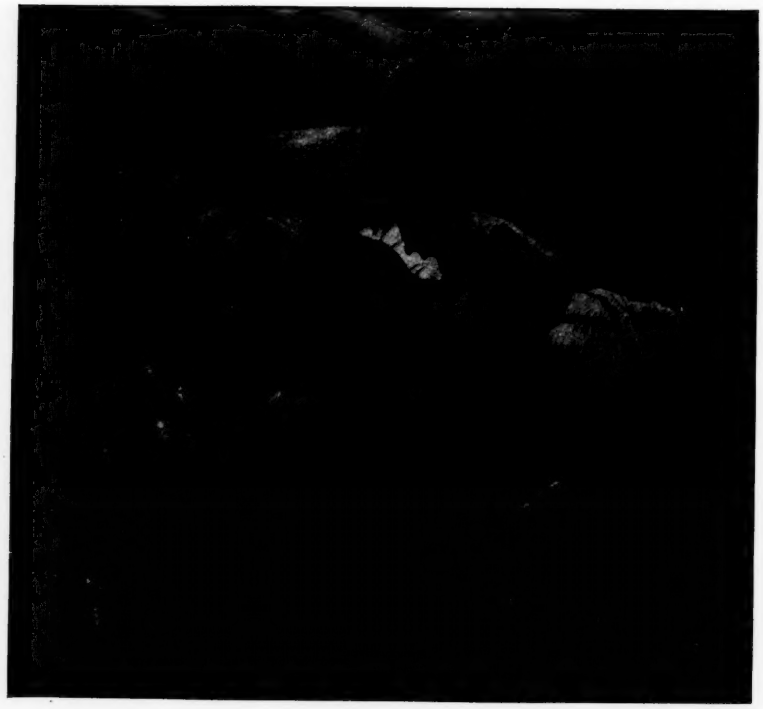
IT is safe to say that not one in a hundred of the visitors to the Royal Academy ever realise how much the pictures exhibited there suffer from the conditions of display. The artists know it—they know it only too well: with few exceptions they have suffered from it for years, and still suffer in silence, and, incomprehensibly enough, they seem willing to go on suffering without any attempt to effect the simple remedy. I refer to what is proudly called "the searching light of the Academy"—a very excellent thing when Old Masters are shown in the winter exhibitions, but a cruel and an unnecessary ordeal to newly-painted pictures. In no other Salon of like importance, it may be said, is the untempered light allowed to fall upon the canvases: a velarium or a muslin screen is used to soften the unmitigated brilliance of illumination that otherwise imparts a crudity even to low-toned pictures, and fatally accentuates the harshness of a strongly-painted work. There is little doubt that there is scarce a picture here but would be improved by the adoption of such a velarium, for by its help a modified light, such as ordinarily fills our rooms and private galleries, would successfully be secured. The matter is important, for not a few of the pictures appear far less effective on the Academy walls, far less admirable than they really are—and than they were seen to be in the studio. When we find equal harm done to pictures so utterly dissimilar in their qualities and values as M. Benjamin-Constant's vigorous picture of Queen Victoria and the exquisite masterpiece of Sir Lawrence Alma-Tadema, we can no longer doubt the desirableness of the more judicious method of exhibition. Until the alteration is made the general appearance of the galleries will always strike the visitor as somewhat ill-found and harshly bright, and pictures will look garish and new and sticky, from being shown to the least advantage.

This exhibition differs from all that have preceded it in certain conditions of arrangement, for owing to the death of her late Majesty Queen Victoria, which has cast its gloom over the Royal Academy as over the whole Empire, M. Benjamin-Constant's large and significant picture of the Queen has, by the King's command, been so hung as to monopolise, with its surrounding draperies, the west wall of the great room. It dominates in spirit as in position the whole Academy; and elsewhere in the picture galleries, in the sculpture room, in the central hall, the like tribute to the departed Queen is present. The great space occupied by M. Benjamin-Constant's picture is only partly responsible for the fact that the Academy contains fewer works than for years past: the



HER GRACE THE DUCHESS OF BUCKINGHAM AND CHANDOS.
By Frank Dicksee, R.A.

pictures have not been hung so high, and more regard has been paid to the appearance of the rooms than to the feelings of those painters who would rather be skied than rejected—for not a few would prefer that if their works are doomed to remaining unseen—anyway, they should at least be visible in the catalogue.



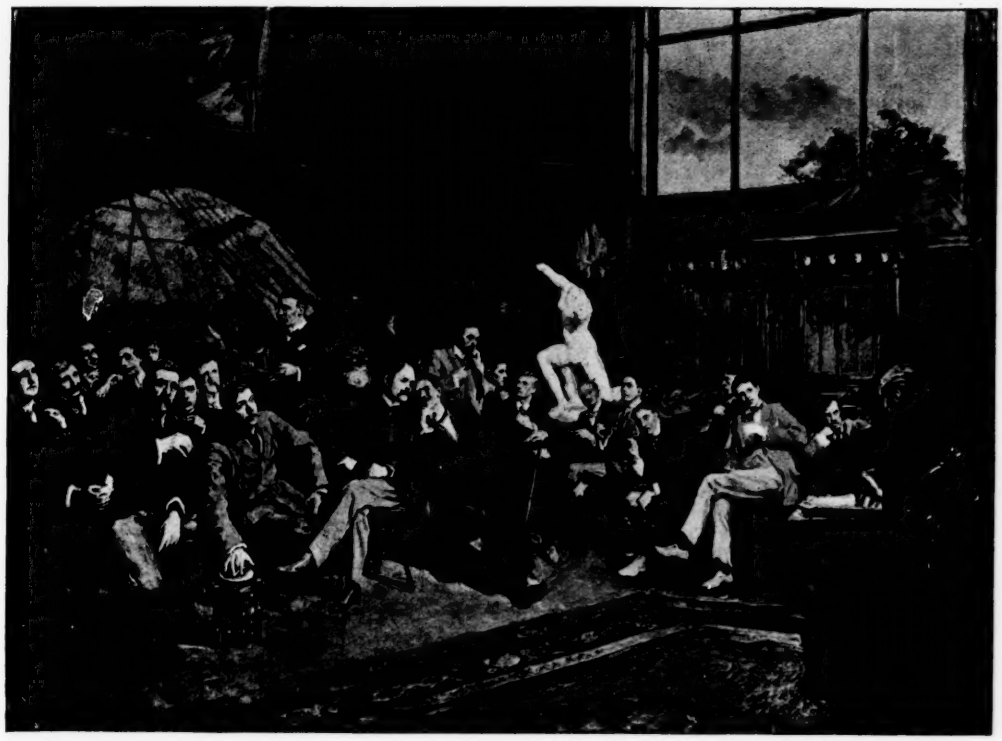
SONS OF THE SOIL.
By George Clausen, A.R.A.

Not only the death of the Queen, but the South African War has served to lend strong colour to the Exhibition. This is at once an advantage and a defect. It introduces journalism into art, and journalism is apt to be popular, ill-judged, and hurried. Yet, while dealing with topics which necessarily have demanded not only skill but haste on the part of the painters, there is infused into art a spirit of the times—the actuality of the moment—the sentiment of things far more likely to move the artist and awaken the sympathy of the spectator, than the laboriously invented, composed, and thought-out little stories that are the subject-matter of three-quarters of the other canvases. The French artist's portrait of the Queen is in all respects an exception. It is not meant as a likeness of Queen Victoria, but as a vision of the Queen of England. It began with a study of the Throne, it ended with sittings from the Sovereign. The whole story of the picture is an inversion of every artist's method, on account of the accident of its inception and execution. It cannot, therefore, be judged according to the ordinary canons; for it makes no pretence at character, expression, or intimate personality. It is just a finely intended piece of symbolism, conceived in a spirit of decoration—a graceful act of homage and of courtesy from a foreign painter to the Sovereign and the people of England, a tribute to the greatness of their destiny. Majesty, wisdom, justice, fixity of purpose—all these things has the painter aimed at placing upon his canvas—a thoughtful work, in which resemblance of feature and of form has been less sought than the realisation of a great and noble idea. The degree of public appreciation of the picture will be in exact proportion as the painter's aim is recognised and understood.

Mr. W. L. Wyllie's "Passing of a Great Queen," and Mr. John Charlton's "2nd February, 1901," continue the elegy in proper sequence. This is excellent journalism indeed, sincere, able, convincing, true—it is painted history, with that just admixture of art as does not sacrifice to effect the hard facts of a mighty demonstration. To be sure, Mr. Wyllie has attempted the impossible; we cannot hear the guns nor feel the great choking stillness, but we can indeed see the scene that struck the artist's eye, and we bend the head once more in reverent memory. Mr. Charlton's view of the funeral procession before St. James's Palace is more particular, and perhaps more truthful, in its record; but here again the artist could not paint the great silence nor realise fully the throb of the multitude as the gorgeous, pathetic pageant passed along. His composition is a clever one, reminding the spectator of his Jubilee picture in the swirl he has given to the team of horses. Another picture may be named along with these, more general in its view and application, yet perhaps more successful in realising the emotion aroused at Queen Victoria's

death. This is Mr. Stanhope Forbes' "22nd of January, 1901," representing a small cottage interior in which the news of the Queen's death is being read out. It is a touching scene, well felt by the painter, and the skilful rendering of the little cottage is a most successful study in whites and its light and shade.

The other overshadowing topic which has inspired a number of canvases is the Boer war. This is as it should be, for no art can be convincing and earnest which is not built upon the emotions and the experiences of a nation. The only surprise is that the demonstration is not more general; yet, in truth—and in spite of Mafeking Day it must be said—we are so reticent and restrained a people that relatively few have cared to treat what is uppermost in most men's minds. Of all, the most satisfying is Mr. Wollen's "Imperial Light Horse at Waggon Hill, Jan. 6, 1900." It is not the highest art, but we are made to feel that the man was there—that it is all true—that these little tragedies enacted by the grim yellow warriors, fighting amid the boulders as they lie prone under partial cover—this is realism controlled by admirable judgment and taste. Beside it, Miss Lucy Kemp-Welch's "'In Sight,' Lord Dundonald's Dash on Ladysmith," becomes mainly a study of horses. It is an extremely clever picture, more exhilarating than Mr. Wollen's sombre, earthy canvas; it does the highest credit to the rapidly improving young painter; but it is history at second hand. Even thus, it is history extremely well and skilfully told. Mr. John H. Bacon treats the sentimental side of the subject in "The Return"—a girl throwing herself into the arms of a tall khaki-dressed lad. It is an excellent performance by the artist who has become painter-in-ordinary to the C.I.V. Mr. Byam Shaw is less direct and more poetical. In the "Boer War, 1900"—("Last summer green things were greener, brambles fewer, the blue sky bluer," as Christina Rossetti sang)—he shows a young girl mourning beside a stream, sadly standing, amid the luxuriant vegetation's vivid green, beneath a bright blue sky, and no brambles there. From a tree there shoots out a black rook: a symbolic touch which, over obvious, is a blot upon the composition and a weakening of the point and the sweet pathos. The handling and



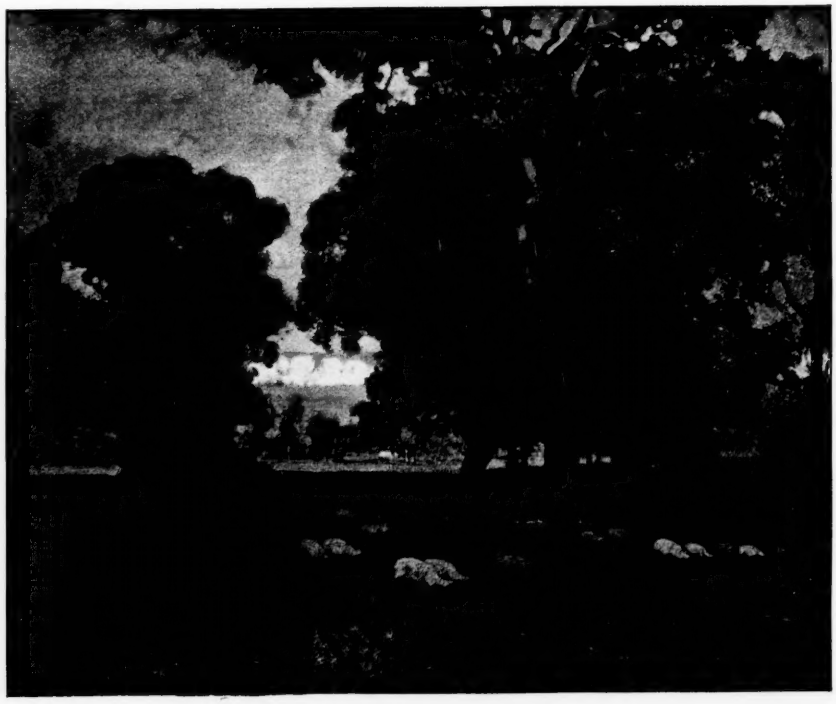
A ZITHER EVENING WITH MY STUDENTS IN MY STUDIO.

By Professor von Herkomer, R.A. By Permission of the Berlin Photographic Company, Owners of the Copyright.

manner are extraordinary in their skill and sincerity, they recall the Pre-Raphaelite drawing of Millais' "Olivia" days; but it must be admitted that Mr. Shaw's hand is a trifle heavier, his picture rather more "youthful" than it should be. Yet it is a remarkable achievement, greatly superior to the multi-coloured designs, too often discordant in parts, which have usually engaged the artist's high abilities—a work which should herald a rapid, even a striking improvement.

Besides these pictures of topical inspiration are two sculptural works of the first importance. The first, because the most important in size, which faces the visitor from the central hall, is the colossal statue by Mr. Onslow Ford. It is an injustice to a work such as this that it should be shown in a place where, on account of restricted space, it cannot be properly seen: the figure is foreshortened, the head looks too big, the architectural throne, with its broken pediment enclosing a beautifully conceived "St. George and the Dragon," appears "cut up" in its present position. But there is proof enough of the dignity of the work, of the excellence of the likeness, of the opulence of arrangement, to satisfy the spectator of the suitability of the work to the space at Manchester which it is to embellish. The exquisite statue at the back of the throne—a semi-nude "Maternity" bearing in her arms two children, described by the legend, "Let me but bear your love, I'll bear your cares"—is among the best works of the sculptor, statuesque, well-balanced, and finely designed, teeming with the humanity which makes irresistible appeal to every thinking and responsive observer.

Finally, there is the practically perfect bust of Queen Victoria by Mr. Brock—a work that will go far to reconcile any who may have regretted that the commission for the National Memorial should have been placed with the sculptor without competition. No finer example of carving has appeared in England in modern times. The marble is living flesh, yet marble still—realism and idealism exquisitely blended. Dignity, nobility, beauty, elegance, are united to constitute this bust the most exquisite rendering of the Queen's head that has been seen. The statuary has risen to the full height of his subject; he has given us The Queen—mother of her people, counsellor of her ministers, ruler of her country's destinies, and Sovereign of her Empire. There is no fiery impulse obvious in the work, no special grace, no laboured portraiture: it rises above all, and nobly indicates the high-water mark of the artist's accomplishment.



THE GLEAM BEFORE THE STORM.
By Alfred East, A.R.A.

Such are the chief extraneous features of the exhibition. Of the character of the collection, as exemplifying the onward movement of art in this country in the past year, the second section of this paper will treat in the next number.

THE NEW GALLERY.

IT is all very well to say that the love of novelty marks the deterioration of taste, and the passion for "modernity" the degeneration of the nation. Continuance of novelty secures continuity of interest, and there is no way more certain of retaining the attention of the public than the providing of new spectacles to enjoy, of new topics to discuss. "*Est quoque cunctarum novitas carissima rerum*," said Ovid—"Novelty is of all things the dearest to us." Foote paraphrased the idea in his oft-quoted quatrain, but he hardly did justice to the legitimate love of well-conceived novelty. It is years since any new movement tickled the fancy of the visitors to the New Gallery; the spring exhibition had become but a reflection of the Royal Academy, without any definite characteristics which could claim our sympathy and make us think.



TRIFLES LIGHT AS AIR.

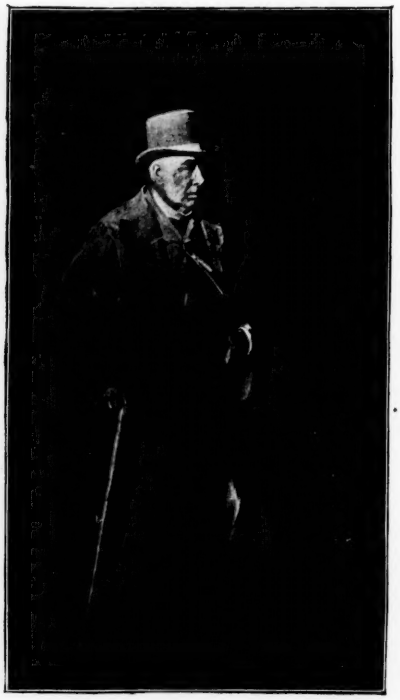
By G. F. Watts, R.A. From the Copyright Photograph by F. Hollyer.

This year something new has been found—novel, mediæval, heterodox, classic. It has the charm of the new and the respectability of the old; experimentally doubtful, yet authorised by ancient practice and unsurpassable achievement. It is not an innovation, but a re-novation, the resuscitation of an old method—the lovely art of Tempera-painting, undeservedly neglected since vegetable oil came as a medium to supplant the animal oil of the yolk of egg. The strength of oil painting, the permanency of pastel, the brilliancy and luminosity of water-colour, almost the translucency of glass—these qualities are to be found in tempera properly used, as they were used by the so-called "primitives" of Italy and the Netherlands. Why so exquisite a medium has been practically ignored for centuries (we are not now alluding to the heavier "size tempera" which many artists employ—Mr. Napier Henry among others) it is impossible to say. The secret, thanks to Cenino Cennini, has never been lost; thanks to the work of Mrs. Herringham, as recounted in a recent number of this Magazine,* it has fired the minds of a number of skilful artists, and inspired them to produce, within the last year or so, a number of works executed in true tempera; and many of the best of these impart to the present exhibition at the New Gallery a special character and a special interest which has been wanting in it for a long while past.

It is of course a mistake, on the part of some of these artists, in adopting an old medium, to adopt a *quattrocentist* manner contemporary with the first use of it. It is all very well to draw exquisitely and to colour in the most vivid of harmonies, as Mr. Southall has done in his beautiful "New Lamps for Old," but it is something of a shock to have the figures clad in fourteenth or fifteenth century costume, "in stained-glass attitudes," more especially when the principal figure is exchanging a watchman's bull's-eye for a moderator lamp of modern type. Such a treatment is amusing but unnecessary, and hardly serious, and unworthy of the high skill and artistic effort which characterise this and other works. There is no reason why subjects should not be treated in a modern manner, with truth of light and shade, with proper relief and density of shadow. Mrs. Stokes, Mr. Petrie, and others have done it, and the other clever artists should follow their lead. Mr. Gere is one of the most prominent of the group, and excellent work has also been contributed by Mr. Batten, Mr. Gaskin, Miss Kate

* See the article on the Art of Mrs. Adrian Stokes, p. 241 of this volume.

Bunce, and Mr. Bernard Sleigh. Mr. Walter Crane has also ranged himself with the "temperists," and in his "Fountain of Youth" has elaborated a charming poetic conceit. The movement as a whole is worthy of notice and support; that it



THE EARL OF STAIR, K.T.
By Sir George Reid, P.R.S.A.

has met with solid encouragement is a fact which will ensure its maintenance and its vogue for some while to come.

The rest of the collection includes not many surprises, yet a few works are of striking excellence, and by them the exhibition will be remembered. In the section of portraiture Mr. Sargent holds premier place for the startling vividness of his likenesses of "Mrs. Garrett-Anderson, M.D.," in her gown. The head is modelled with consummate skill, but the *furioso* method and temperament of the painter has shown the lady violently aggressive and totally unsympathetic—which we well know must belie the charm of the sitter. Men may be painted so; but surely in the case of women, the gentler spirit shown by the greater masters from first to last should not be sacrificed, even to the ablest *bravura* painting the world could show. The portrait of "The Duke of Portland, K.G.," is not less characteristic, whether as to pose, arrangement, or execution: all proclaim the work of a master. Monsieur Benjamin-Constant, whose "portrait" of Queen Victoria at the Royal Academy is intended to be only a decorative picture and not a likeness, shows of what he is capable in his "Wentworth Blackett Beaumont, Esq."—a head remarkable for searching rendering of character on an unsymmetrical yet handsome face. The portrait by M. Dagnan-Bouveret of a lady in green, on a green chair, against a green wall (an easy harmonic problem to solve!), is a remarkable example of his work in its newer development—a phase far less interesting to us than his style of a few years ago. Mr. Shannon is nearly at his best in the group of "The Lady Carbery and her Children;" it is a beautiful arrangement, quite unaffected—a picture that will be remembered. His other "portrait group," representing himself, his wife, and his daughter, although more thoroughly studied and more complete in character and expression, is more strained in composition. Sir George Reid has produced a couple of masterpieces in their way, in "Dr. Pagan of Bothwell" and "The Earl of Stair, K.T."—admirable in



NEW LAMPS FOR OLD.
By J. E. Southall.

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BY THE CANAL.

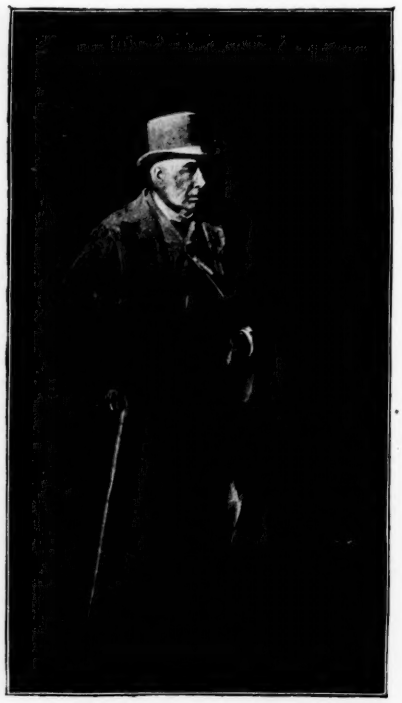
By H. Hughes-Stanton.



THE CASKET SCENE IN "THE MERCHANT OF VENICE."

By Sir James D. Linton, R I.

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Henry, Mr. Brough, Mr. Rolshoven, Mr. Graham Robertson, and Mr. Gotch—whose "Rex Mundi" shows a child in a frock the pattern of which is independent of the folds of the drapery and lies out straight, an ancient practice which, seen in an old master, drew forth Mr. Ruskin's hottest scorn.

The beautiful colour and charming design of Mr. Edward Stott's orchard blossom scene, called "The Year's Youth," renders it by far the most attractive landscape in the gallery. It is not so learned in the pictorial sense as Mr. Alfred East's "September Sunshine," but it is more spontaneous. It is almost a religious picture, so full is it of that "praise" of nature which, we are told, is a concomitant of all true art. Mr. Stott's other works, excellent though they are in colour, are not so distinguished as this; yet his sketch of sheep on a snowy field, called "A Winter's Evening," is a very noteworthy performance. Mr. Mark Fisher in "The Gironde" works out a problem in light and colour, and Mr. Paterson aims not unsuccessfully at style in his classic "Romance;" and Mr. Brangwyn, Mr. Allan, Mr. Pickering, Mr. Wetherbee, Mr. Michie, and Mr. Parsons, insist once more on the variousness of what is lightly grouped under the generic title of the "British school of landscape."

Mr. G. F. Watts's little picture of wingless *amorini*, prettily entitled "Trifles Light as Air," is a more important work than its size and subject seem to proclaim. It is extraordinarily successful in its challenging suggestion of the lightness of solid objects floating in the air; moreover, this group of sporting babies is delightfully composed, the colour is sober yet fine, and the whole is as playful as Boucher, or as Prudhon, or as Stothard, yet as sound artistically as a real master can make it. Sir James Linton gives us a full-dress historical piece in his "Casket Scene in 'The Merchant of Venice.'" The composition is too obvious, but the picture is full of dignity, and is eloquent of the care and learning and skill that have been lavished on it; and if the whole, with its figures all arranged in couples, looks somewhat obviously theatrical, what more, or what less, could the Shakespearean student expect? A war picture by Mr. Beadle, called "Biddulphsberg," represents the 2nd Grenadier Guards saving their wounded from the burning veldt; but when were the flames of burning grass seen so lurid red in light of day? Mr. Draper, Mr. Strudwick, Mr. Byam Shaw, Mr. Melton Fisher, Mr. Perugini, Miss Flora Reid, and Mr. Austen Brown all contribute to the strength of the exhibition; but none of them challenges the spectator so forcibly as Mr. von Glehn, with a decorative picture which he calls "L'Enchantement de la Forêt"—a group of statuesque-looking girls under a blue-to-emerald sky, set among trees and rocks and sapphire water, while all around falls the golden red light of the setting sun. Something of this sort of thing has been seen before; but the painter has hitherto not done so well.

A LADY CARVING HER NAME ("LE CHIFFRE D'AMOUR"), BY FRAGONARD.

(IN THE WALLACE COLLECTION.)

THIS little picture is perhaps the best known in England of all Fragonard's work, and it is, it may be added, one of the most sincere and the most successful. Of the nine examples in Hertford House this is, after the "Fountain of Love," the most serious effort, alike in colour, composition, and handling. It is true that its extremely high finish gives it something of the quality of a painting on ivory or porcelain; but if the surface is transparent it is full of brilliancy and light, and in point of colour it is an agreeable contrast to the "Swing." It was of such pictures as this that the De Goncourts were thinking when they declared that, although poetry of a noble national kind was denied to France of the eighteenth century, such poetry as they had was given by two painters—Watteau and Fragonard.

The sentiment in this little work is pure enough, and the execution, though it lacks the breadth and the mastery of Watteau, is careful to the uttermost. Although miniature-painting is generally unwelcome in a picture however small, it may here be almost accepted as a protest against the decadence of its age. Its happy light and shade, the dexterous painting of the dress, the skilful setting of the lady's head against the brilliance of the sky, the excellent drawing of the dog (inevitable, almost, in this class of pictures of the time)—these are all points which add to the rather *bonbon* charm of the colour.

It has been asked whether this picture inspired Reynolds to paint his "Mrs. Lloyd," or whether Fragonard was inspired by the English master. It is certain that both painters—Reynolds the senior of the two—were working at the same time; and although "Mrs. Lloyd" is a life-size portrait and Fragonard's a little one, it is not unlikely that the coincidence of the subject was something more than mere chance. "Le Chiffre d'Amour" was engraved by Delaunay, and at the Duc de Morny's sale in 1865 cost the Marquess of Hertford the sum of £1,400.



A LADY CARVING HER NAME.
(LE CHIFFRE D'AMOUR.)
By J. H. FRAGONARD. In the Wallace Collection.

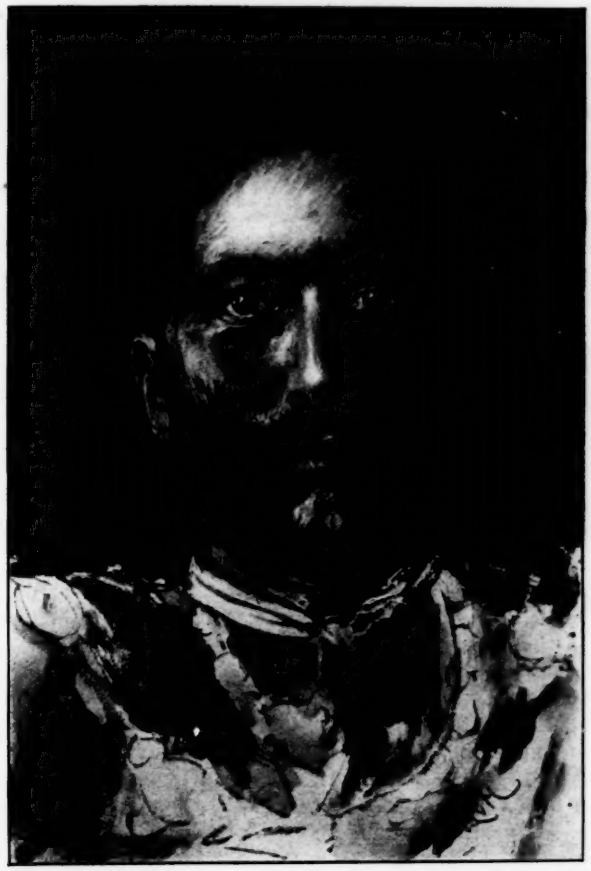
THE PORTRAIT IN ENAMEL OF THE GERMAN EMPEROR.

BY PROFESSOR VON HERKOMER, R.A.

IN placing before our readers a representation of the celebrated enamel portrait of the Emperor William II, lately executed by Professor von Herkomer, we return to a subject which was somewhat thoroughly dealt with in a previous volume.* There is in the art of the enameller an extraordinary fascination for the art-craftsman and for the observer alike; its mere revival could not fail to command attention; but when the methods of Primaticcio and of Maître Roux are carried almost into the realms of the unknown, the experiment deserves to be regarded with peculiar interest, quite apart from the accidental identity either of the sitter or of the artist.

This portrait, in which the German Emperor is seen standing before his throne, is not less than six feet in height. Lofty as the actual throne-head is, the tester of it is some eight or ten feet higher still; yet even the finely decorated space we see in the great enamel before us seems to dwarf the figure, already seemingly (but not actually) shortened by the great breadth of shoulder imparted by the epaulettes worn beneath the heavy robe. As to the portrait itself, little need be said: it is a speaking likeness, and the freshness and character of the sketch (also reproduced) have not been lost in the highly wrought and oft re-painted head which appears in the finished enamel.

The artist has fallen a willing victim to the allurement of vitrified colour, with its rich and brilliant splendour, and its precious quality of "unchangeability." His devotion is touching almost to the point of pathos, but it is justified by the measure of success he has achieved. He is a pioneer—he is preaching in the wilderness to the unconvinced, to the incredulous; but if he succeeds, as he hopes he may, in inducing other artists to embark on the same experiments and emulate his untiring energy and his inexhaustible resourcefulness, he will have achieved a marvel more extraordinary than any masterpiece he could ever hope to create on his own account. Not in England, we think, will he find the venturesome spirit that is needed for such work; not here will he succeed in persuading the figure painter to give up his canvas and his paper for the copper-plate and for the muffle. Others there are who are working in



H.I.M. THE GERMAN EMPEROR.
From the Water-Colour Study by Professor von Herkomer, R.A.

enamels, but they are enamel painters, working more or less in the old spirit and on the old lines. Mr. von Herkomer's aim is to persuade our most highly accomplished figure painters to take up the art, and to use their full power and knowledge as draughtsmen and colourists and realists to introduce something like naturalism into what has heretofore been accepted as nothing more, or scarcely more, than a decorative art. As regards his own practice, he has struggled with difficulties practically untouched

* MAGAZINE OF ART for 1899, pp. 105 and 163.

hitherto, and has shown that something can be done on a larger scale than usual without necessarily losing the charm of the material, and that the artist can be gorgeously decorative to a degree that is impossible to any other material.

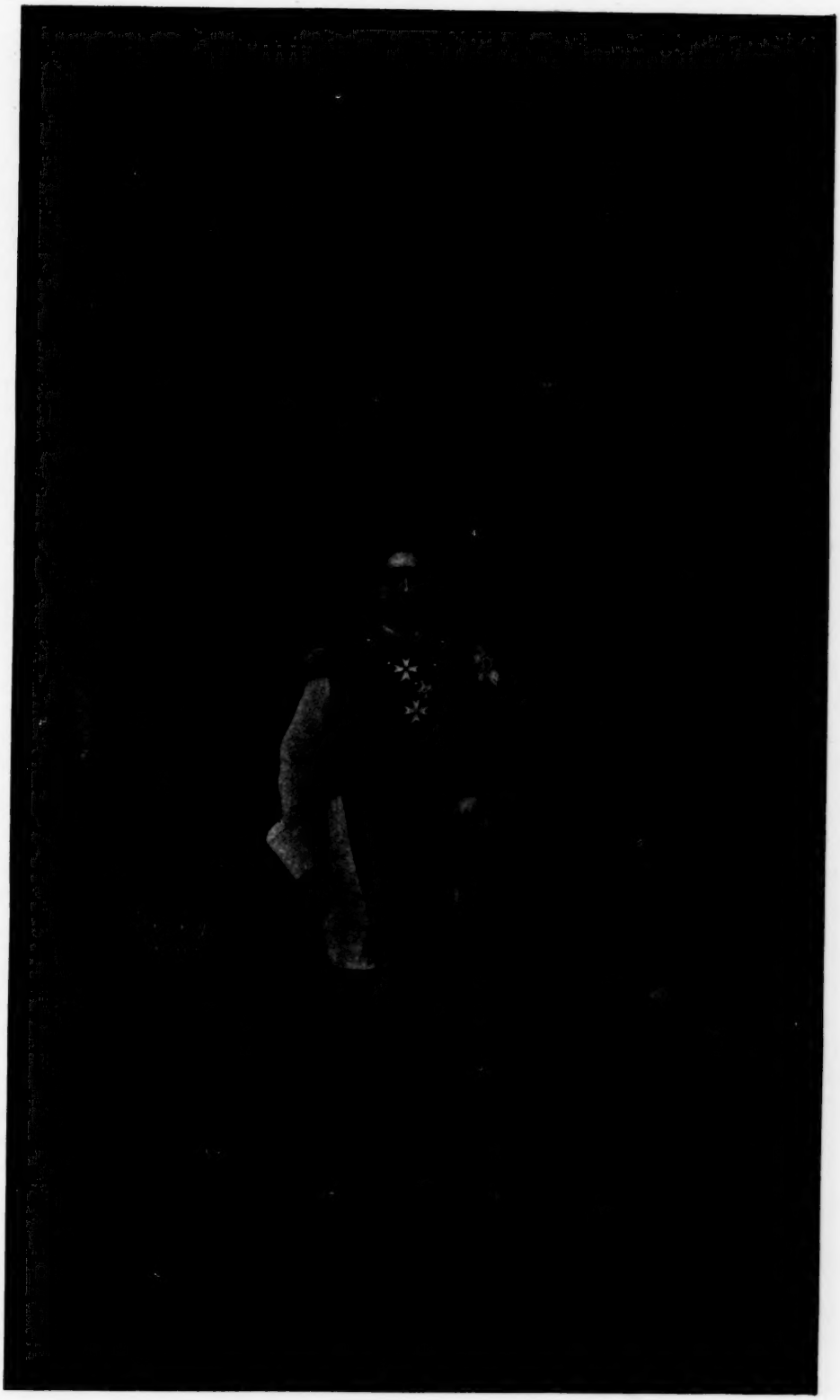
In the dignified portrait of the Emperor all has been kept severely decorative, alike as to light and shade and attitude; there is no mellowing of parts, and the whole thing is curiously Byzantine in feeling, especially in the effect of the stools and insignia, with their boldly-handled, gem-like treatment. The weak point—there is no denying it—is the fact that the whole must be done in pieces, as no muffler is big enough to take a very large plate. Even if it were, nothing would be gained; for the larger the plate the more it is liable to buckle in the fire, and so ruin the whole work. The main difficulty is that it is possible to the artist neither to conceal the joints entirely, so as to make the complete picture to appear like a single piece, nor frankly to insist upon them, as in the deliberate leading of stained glass. Moreover, the more successful and ingenious is the jointing, the more the spectator is inclined to resent it, as savouring apparently of trickery. Single-plates, such as the portrait of Professor Endl, are not challenged by the public, however realistic and highly finished they may be; but the Kaiser in sections necessarily finds its detractors. Yet enamel is glass not less than the windows of Westminster Abbey. Possibly, if there were no attempt at concealment, if the plates were all of a size and were frankly divided by small mouldings to correspond to the leads of a window, only more regular, the practical objection to a large enamel might be successfully overcome.

It must be admitted that the technical process is enough to frighten off most men not endowed with Professor von Herkomer's enduring patience of soul and practised certainty of hand. In this great portrait of the Emperor there are not fewer than twelve plates. The middle plate—that containing the head—was fired as many as ten times, and any one firing, carelessly done, might at any time have ruined it and necessitated the re-doing of the whole. The other plates were fired not so often; yet the amount of work and skill and painful delight here represented is not to be gauged by a shrewd multiplication of twelve times ten.

It really seems that if the work is to be taken up more generally—(and surely the great qualities of brilliancy, permanency, and durability make the attempt worth while)—the technique must be simplified; for the accomplished painter, who is the man now invited to adopt enamel as a new medium for his artistry, is hardly disposed to begin to learn a new craft when, after years of practice and unremitting labour, he has at length succeeded in mastering the difficulties of one. Chemists must come to the enameller's aid and devise a metal, or rather an alloy, which when it is heated will move in direct ratio to the enamel upon it. And an enamel is wanted of reasonable fusibility and of *equal* fusibility. Again, it must be possible to fire after each painting instead of letting the paint dry, as in oil. Then, perchance, the possibilities will prove irresistible—the highest degree of finish, nine colours of richest hue, unsurpassable brilliancy, and absolute permanency will surely tempt even the unenterprising. While if the new metal we hinted at—we know not if Mr. von Herkomer will agree with our opinion—be brilliant as bright silver, a drawback inherent in translucent enamel will be overcome. For at present, with a ground of copper-plate, the enamel does not show up equally well in all lights, and must be viewed under certain determined conditions, or not at all; with a fine reflecting base, brilliancy would be secured in any position.

The wide interest which has been awakened by this new work, even more in Germany than in England, will probably carry the problem a step further. The artist himself will be encouraged to pursue his inquiry into one of the most ancient of all the arts of the fire; and the public may be tempted to seek for works of art in a material which will never fade, but which may be examined by future generations, two thousand years hence, as modern eyes have looked upon the enamel of Tiberius' Villa at Capri.

M. H. SPIELMANN.



H.I.M. THE GERMAN EMPEROR.

From the great Enamel by Professor von Herkomer, R.A.

IN BUTTERFLY LAND: A NEW BALLET.

WITH ILLUSTRATIONS BY C. WILHELM.

TO different people the ballet means different things. To the man who simply asks for entertainment, for bright music, pleasing dances, pretty dresses, comely forms, no special demonstration of artistic effort and intelligence is needful. We all know the sort of thing that constantly occupies the stage—a choreographic medley which has no sort of claim to notice in the pages of a magazine devoted to the arts.



SCENE 1.—BRITTANY.



SCENE 2.—BUTTERFLY LAND.

But the ballet which now holds the boards at the Empire Theatre is a different matter. It is the work of a gifted artist, and is noteworthy alike for beauty, refinement, and imagination. Conceived as a painter conceives his picture, finely designed alike in the mass and in detail, it is practically an effort of fine art and deserves to be recorded as such; and it may safely be said that, warmly as the general public may approve it, it can best be understood and appreciated by the artist whose sense of colour is responsive to subtle harmonies, to daintiness of arrangement, and to the charm of conceit.



BUTTERFLIES.

Given a liberal management, many difficulties are smoothed away from the path of accomplishment. Liberality and good taste are, however, not often so happily associated as in the new ballet-divertissement, "Les Papillons," which, by its instantaneous success, still further emphasises the advantage of securing a one-man control to attain such singular completeness of result, and so remarkable a harmony of *ensemble*.

To Mr. Wilhelm's fertility of invention, foresight, and grasp of detail the public is indebted for this production to an extent that has not received adequate recognition. He has built up the ballet—story, *mise-en-scène*, and effects—with care no less than he has bestowed on the elaborate and ingenious costumes and accessories; all of which in their turn must have been drawn and re-drawn in greater detail and to a full scale for the guidance of the various industrial departments employed in their execution. Add to all this the intuition that sees the whole picture as it were in advance, and the resourceful and untiring supervision needed to develop—bit by bit—all its component parts, and the artist's responsibility may be gauged. Short of arranging the actual dances and composing the music—



STUDY FOR THE ENAMEL PORTRAIT
OF H.I.M. THE GERMAN EMPEROR
BY PROFESSOR VON HERKOMER, R.A.

though the character and sequence of both have to be indicated and suggested in his scenario—Mr. Wilhelm is as entirely the artist of his picture as the picture-painter is whose actual brushwork can be scrutinised direct by the public.

The story is extremely simple, and dainty, yet after the manner of ballet motives. It is harvest time in Brittany, and Farmer Mathurin is entertaining his friends and neighbours. On one side a picturesque gateway, with ivy-crested belfry, leads to the orchard and to the old timbered farmhouse; facing this are outbuildings sheltered under oak and beech trees, rich in autumn gold. At the back a stream, fringed with pollarded willows and spanned by a rustic bridge, separates the farm from the harvest field—bright



THE GRASS-HOPPER.

in the warm glow of late sunset. Tall poplars flank the field, and beyond one sees the little village crowned by an old château on the hill. The old folks refresh themselves, whilst the young people—reapers and gleaners—in gala attire tread a lively sabot dance to the strains of the village musicians. Yvonne, queen of the *fête*, is impatient at the absence of her sweetheart, and is deaf to the entreaties of other admirers to join in the merrymaking. After a while Hervé puts in an appearance with a rare moth which he has chased and netted. Yvonne begs him to release it, but he makes jest of her earnestness. Piqued by his refusal, she goes off in a tiff. It is now twilight, the rosy clouds pale and fade out, and in the faint green and purple of the eastern sky the crescent moon hangs like a silver sickle over the deserted harvest field. Lights twinkle in the distant windows and ripple in the stream. Hervé, moved by an impulse of regret, gives the moth its liberty. Assuming human form, to his amaze-



A COURT OFFICIAL.



A DRAGONFLY.

ment, she tells him—so the programme assures us—that she and her kinsfolk of Butterfly-land lead lives as busy and as useful as those of mortals. As Hervé, spell-bound, follows her misty figure, the scene changes. In the dream-

like, mysterious blue of night, glow-worms twinkle fitfully here and there, and the dewdrops on cobweb and field flower reflect the glimmer.



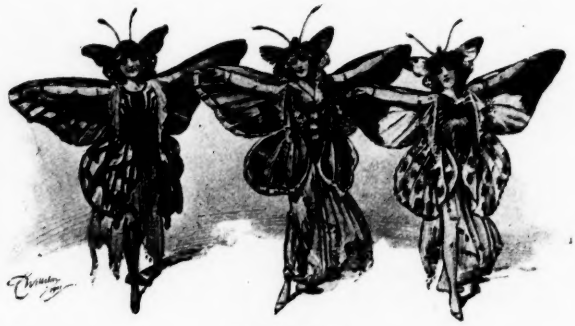
MOTH.

We are in Butterfly-land. The ripened wheat towers on high against the growing dawn, and presently one can distinguish the hammock of tangled convolvulus where sleeps the Butterfly Queen—Vanessa—guarded by a glow-worm patrol.



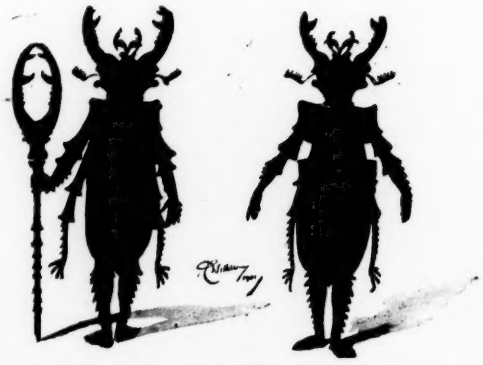
THE SPIDER.

The twittering of birds suggests the coming of day; the light grows and grows, revealing the full beauty of the scene. Flower-elves lurk amongst the purple and silver daisies and the sun-bleached poppies. Overhead, dew-laden grasses and trailing brambles are veiled with spangled gossamer; and through the golden cornstalks and the leafy avenues come the fluttering butterflies to arouse their queen. Russet and silver-



BUTTERFLIES.

flecked "fritillaries," tenderly-tinted "meadow-blues," with a dusty bloom on the sheeny lilac of their wings, and pearly-white and orange-dappled "buff-tips." Lady-bird, gay in contrasted jet and coral, announces the approach of a mortal. As the last of the frightened butterflies retire, Hervé appears on the scene, and the moths come to greet their returning sister in a grey and bronze and tawny harmony. Fearing the doom incurred by any mortal venturing into these mystic realms—a concession



THE STAG-BEETLE (EXECUTIONER).

of realism to fancy and of proportion to a Gulliver-like Liliputian freak—his conductress finds him a hiding place until she can plead his cause with the Queen.

The Grass-hopper, master of the revels, heralds the approach of the court, and on troop the many-hued and fantastic denizens of the insect world. A radiant "Sulphur" chamberlain, with lavender wand, attended by pages in "clouded yellow," citron, gold, and



BEE.

black, bearing buttercups aloft; great velvety "admirals," brown and flame-colour and black and white; resplendent coppery and argus-eyed "peacocks;" "swallow-tails," exquisite in maize-colour, pencilled with black, and touched with pale sapphire; gorgeous officials in huge butterfly collars and draperies of changing purple, with standards of wild hemlock blossom, follow one another in a bewildering succession of form and colour. The fabrics employed (many of them specially woven) are astonishing in their contrast of tint and texture. As Lillyvick exclaimed, it is "absorbing, fairy-like—toomultuous!" And when the pale-green "may-flies" with their lace-like wings, and the amber-hued "tortoise-shells" have added their charm to the group, one wonders what resources of colour and design the artist holds in reserve.



PAGE.

The vigilant Spider, admirably contrived in his repellent truthfulness as a foil to the delicacy and charm of the rest, climbs down from his web and denounces Hervé to the Queen. Vanessa decrees that his intrusion has forfeited his life. The bees, armed with barbed stings, come buzzing on with their tribute of sweets from the clover field for the royal store, and the flies cluster round the weird, uncanny figure of the stag-beetle, who acts as public executioner in the fairy community. In the confusion a little fly is entrapped by the exultant spider, and the Queen summons her dragon-fly guard to release the captive. Led by Chrysoris, superb in iridescent pinions, they advance—a glittering phalanx of emerald mail and wings of filmy gauze—armed with bulrush clubs and shields of marsh-marigolds, and attack the web, but in vain. Hervé offers his services, and the Queen promises him his freedom if he succeeds. He defeats the spider in single combat, and in the gorgeous tableau which brings the spectacle to an end.

Fully to describe the various dresses is unnecessary. Our illustrations, reproduced from some of Mr. Wilhelm's original designs, must speak for themselves; but they can convey little, if any, idea of the colour which pervades the picture. In the Brittany tableau the village boys and girls accord admirably with the sentiment of the scene. The boys in nut-brown coats faced with scarlet, chocolate breeches, and vests of ivory and pale heliotrope braided with black and silver, are a foil to the muted red of the girls' dresses bordered with deep crimson and pale salmon, their purple embroidered sleeves and girdles, and their caps and collars and aprons of white linen, the latter worked in tapering sprays of poppies. Then there are the reapers and gleaners in white and grey, and bronze and maize, with touches of cornflower and pale green and deep orange. Pale purples and dull pinks, the marshmallow and valerian shades, greys and browns and dull greens are all combined in the crowd of peasantry, and find their brightest expression in the little children with their wild-flower posies. Yvonne's frock is in the palest steel-grey, with closely set lines of black and silver-gilt and peasant-lace threaded with narrow ribbons in delicate pink, blue, lilac, and green. Mr. Harker's loyalty in so closely seconding with his skilful brush Mr. Wilhelm's suggestions of composition and colour for the two scenes has been emulated in the wardrobe department, and



LADYBIRD.

on the Empire stage the artist has found conscientious adherence to his instructions.

The furry bodies of the moths, with the blending of soft plush and velvet in the wings; the convolvulus elves with their flower clarions, other creatures. The gradation of shimmering green in the dragon-flies and their insect head-dresses are a triumph of illusion. The grasshopper quartette of little violinists in terre-verte tones, the armour-like panoply of the stag-beetle,



BRETON PEASANTS.

their aiguillettes of twisted buds, and their sleeves and mantles of shaded and striped silk; the different butterflies, some velvety and rich, some filmy and semi-transparent, others sheeny and satiny of surface, their flowing draperies of shot-silken gauzes splashed with glowing spots of colour, form an harmonious variation of endless interest. The little "blue-bottle" flies, with their rainbow-tinted silvery wings, are most happily interpreted in dull spangles, and the busy, fluffy bees, in their ponderous proportions, are useful in accentuating the slimness of the the fragile texture of the flower dresses, and the symmetry of form in all, are most dexterously treated and faithfully presented.

Some sixty or seventy water-colour drawings for the costumes and accessories were probably multiplied tenfold in the supervision of the ballet, to assist and to instruct the different workers, so that an idea may be formed of the task of carrying through all the details of so comprehensive an undertaking. A fantastic imagination may do much, but, to succeed in convincing, it must be based on a thorough grasp of the subject.

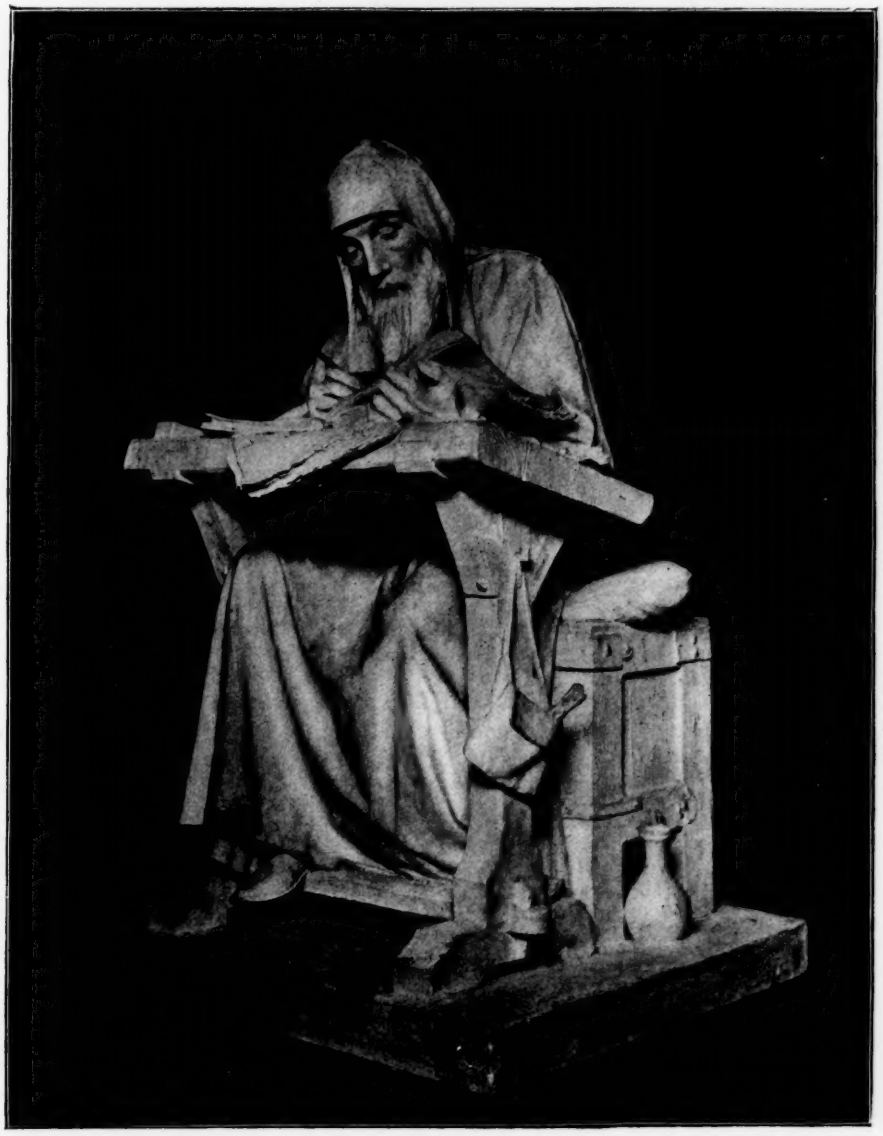


MOTHS.

ANTOKOLSKY.

By PRINCE KARAGEORGEVITCH.

I was to call on Mr. Antokolsky at his studio at two o'clock, and arriving much too early, I found him finishing his humble breakfast on one corner of a table loaded with his various implements; and when I insisted on his going on with his meal, he talked to me of my loss of time in a way which told me, more than any hearsay, of his own life of incessant work. And then he led me through the four large rooms that compose his studio. Here I saw every form and application of art—but always of true art, with no more conventionality in carrying out a commission when

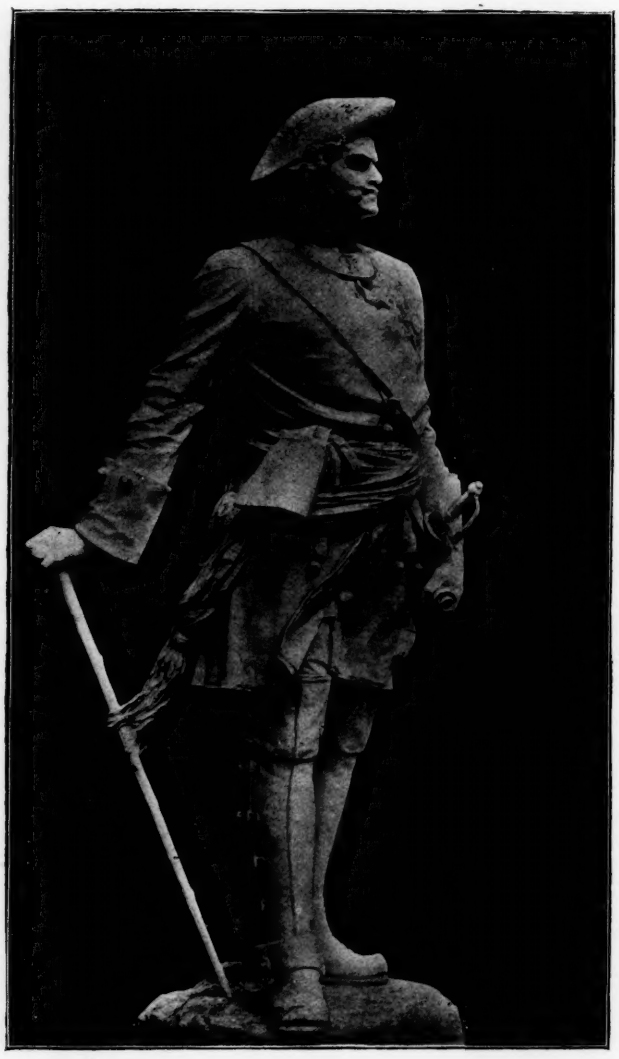


NESTOR.

By Antokolsky.

the patron's taste is to be consulted than in the embodiment of an original ideal.

Antokolsky, notwithstanding the high repute which won him, at the Paris Exhibition of 1878, a Medal of Honour and the distinction of being made Chevalier of the Legion of Honour, and which, when any Russian Highnesses pass through Paris, attracts them to his studio, or perhaps in consequence of it, is a man of really pathetic simplicity; and speaks of his works with all the affection of a father showing off his children, of which he has every reason to be proud. His life, indeed, is one of toil and perseverance—that of a genuine artist who thinks of nothing but his work. Antokolsky was born in poverty at Vilna. Forced to work almost as a child to help his family to live, he was apprenticed to an engraver; but unlike other children of his age, instead of spending his play hours and holidays in running about the streets, he perseveringly devoted himself to another kind of work for which he had a passion, namely, trying with imperfect tools to embody his dreams in carved stone. And this was the end that crowned his efforts: As he was standing one day outside his master's shop, busily scraping at a stone and absorbed in his occupation, he did not see that a passer-by had stopped to look at him. Presently



PETER THE GREAT.

By Antokolsky.



IDEAL HEAD.
By Antokolsky.

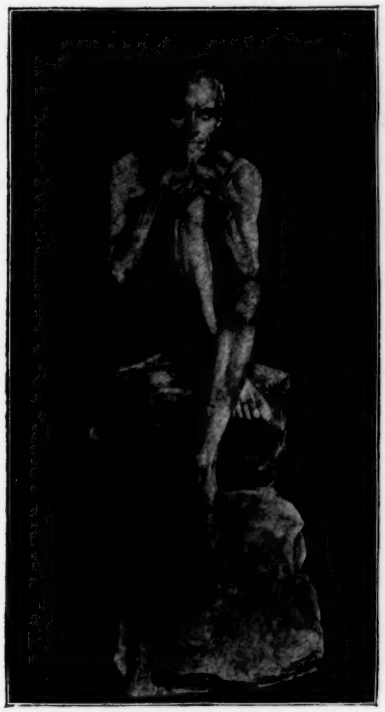
he got up to study his work from a distance, when the stranger said to him :

"Well done, my boy ; you are an artist, and will make a great sculptor." The speaker was a gentleman of high rank, who made terms with the lad's master, and obtained leave of his parents to take him to Saint Petersburg, where he placed him at the Academy of Fine Arts. But there again he was forced to have patience. He was entered as an engraver, and an engraver he had to remain. Happily, he had not long to wait for his reward. He first attracted the notice of his teachers, and then that of the Emperor Alexander II, who in 1865 gave him a travelling scholarship.

The young artist set out; he made good use of his eyes, and at once gave free course to his real genius for sculpture.



ECCE HOMO.
By Antokolsky.



MEPHISTOPHELES.
By Antokolsky.

On his return to Russia he executed, and exhibited in 1871, the masterpiece entitled "Ivan the Terrible." Seated in a roomy chair, one hand clutching its arm, amply draped in a heavy robe which does not too completely hide his lean limbs, the old Emperor has an expression of cruelty and weariness, a look of exhaustion and ferocity, which are like life itself, and raised a cry of triumph over this statue. In the following year Antokolsky finished his noble and majestic "Peter the Great," proudly standing in an imperial attitude that adds to his height—a statue which made the sculptor's name familiar to the general public in Russia. And year after year his successive efforts have added to the artist's fame.

In his studio I found a "Christ before the Judgment Seat," admirable for its forgiving humanity and divine

beauty; and a "Dying Socrates," full of philosophical feeling, in striking contrast with a "Sister of Charity" nursing a wounded soldier, in an attitude which embodies the whole tenderness of human kindness.

A terrible "Yermack," the Conqueror of Siberia, in a rigid attitude which is a standing threat, holds a ponderous mace, the blows from which would indeed be fatal; and the hero's face expresses the implacable brutality of a man bent on victory.

A mild and peaceful monk leaning over a little table is studying a book that lies



IVAN THE TERRIBLE.
By Antokolsky

before him; the pensive and absorbed attitude of the old recluse diffuses a spirit of calm meditation in the corner of the studio where he sits at his task. He is "Nestor," the early Russian chronicler.

And more and yet more statues. Wonderful and lifelike busts of various sovereigns. The Emperor in bronze, very martial and imperial; the Empress exquisitely gracious and swanlike in the whiteness of marble and the delicate elegance of her slight form.

Then Antokolsky talks of a colossal statue, of which he



SPINOZA.
By Antokolsky.

is fondly dreaming: a gigantic figure which is to be a lighthouse; a statue of Christ rising from the sea, his feet bathed by the waves, standing with uplifted arms, the right hand raised to bless, the left holding the Cross aloft, radiant by night with electric light. The sculptor waxes enthusiastic in speaking of this work, and talks of it with such affection that he fires me too with eagerness, as much by his words as by the rough sketches he shows me, already very perfect in design.

Finally, after going round his four studios, we come back to the "Mephisto" of which the master is making a reduced replica. This "Mephisto" is essentially modern—a Satan tormented by doubts and rebelliousness, wrung by anxiety, perplexed but sardonic, one side of the face puckered in a grin, the other drawn with melancholy, the figure bent and suffering, but at the same time full of beauty; an embodiment of temptation and sin, with all their train of remorse and hatred of oneself and of others.

So I left Antokolsky at work, chiselling the marble with little affectionate touches and infinite tender care. For long, long after I was haunted by that "Mephisto," which is stamped on my brain in its terrible beauty of scepticism and wickedness.

ARTISTS' STUDIOS: AS THEY WERE AND AS THEY ARE.—I.

By WALTER GOODMAN.

GENIUS is said to accomplish anything under the most adverse of circumstances and within the most comfortless of surroundings. Instances are certainly not wanting of success achieved under trying conditions. But we are not all geniuses, and even the favoured few who enjoy this enviable distinction generally prefer to have their labours lightened, or assisted, by convenient working appliances. In none of the sister arts, and perhaps in no profession, are they as necessary as in painting and in sculpture. For whereas it is quite possible to compose music, or write plays, poems, and books in the meanest of garrets, with the scantiest of materials, it is otherwise with a picture or a piece of sculpture, for the production of which the materials alone are very costly, while in many cases a good-sized, well-lighted chamber is absolutely indispensable.

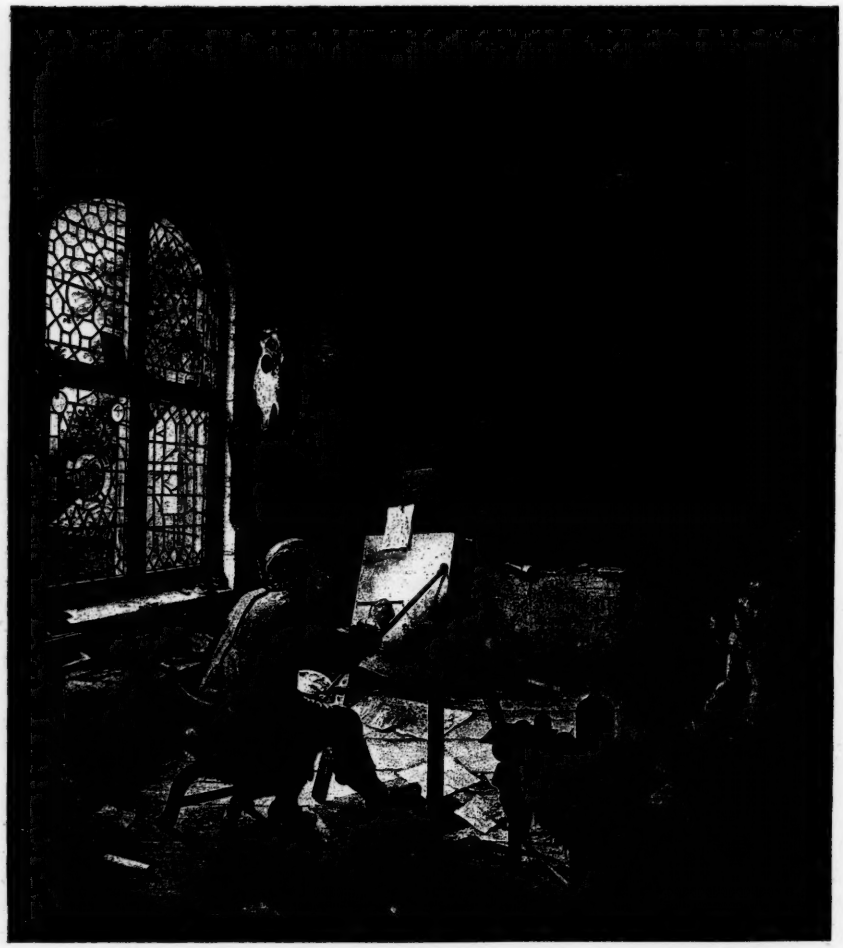
Millais, who is undoubtedly counted among the geniuses of the nineteenth century, attached great importance to a well-regulated studio, and was of opinion that an artist could do far better work with every comfort and convenience about him than in a place where such advantages were not obtainable. When about to leave his old home in Cromwell Road, South Kensington, for his last one in Palace Gate, Millais used to remark to friends, "Wait till I get into my new studio. I hope then to paint better than ever." Which he assuredly did.

Fortuny, the great Spanish painter, aquarellist, and etcher, was of the same way of thinking in respect of art auxiliaries. The writer of this paper remembers him once saying, in his native language, "A studio should be large enough to allow the artist to view his work from a great distance as he proceeds with it. There should also be sufficient distance behind and on all sides of the model, or sitter, in order that the latter may be immersed in and surrounded by what we call atmosphere." His own studio in Rome certainly fulfilled these requirements, being of gigantic proportions; and upon entering it the ordinary visitor was at once struck by the picturesque aspect of the lofty chamber, with its rich hangings and wondrous art treasures; while brother artists were impressed by the belief that one might be inspired to do almost anything in so vast a temple of art.

Yet it is said that the old masters worked anywhere and under the most unfavourable circumstances. Raphael designed his famous Madonna della Seggiola in a primitive courtyard and upon the top of an empty wine cask, which is traditionally said to account for the circular shape of the panel upon which this masterpiece is painted. Titian is reported to have placed his subjects and himself in the open air occasionally, from the fact that his faces are often shadowless, or with no positive shadows. But it is to be presumed that the great Venetian colourist adopted this method from choice rather than from the want of a well-lighted studio. Similarly, the Greek sculptors frequently worked under the canopy of heaven, or in rough improvised huts, chiefly because they desired to be near quarries where the best marble was to be obtained.

Naturally, landscape and marine painters of the past often did much as do those of the present day, namely, plant themselves in the spot where the scene depicted takes their fancy. Still, in these more luxurious times, it is not uncommon

with marine painters of the Van der Velde class to copy Nature from the covered deck of a convenient yacht or from a houseboat. Vicat Cole possessed for many years a steam launch, a raft during a shipwreck, while it is pretty generally known that Fortuny received two gunshot wounds when making studies on the field of battle for his large picture of the war in Morocco ordered by the Queen of Spain.



ADRIAN VAN OSTADE'S STUDIO.

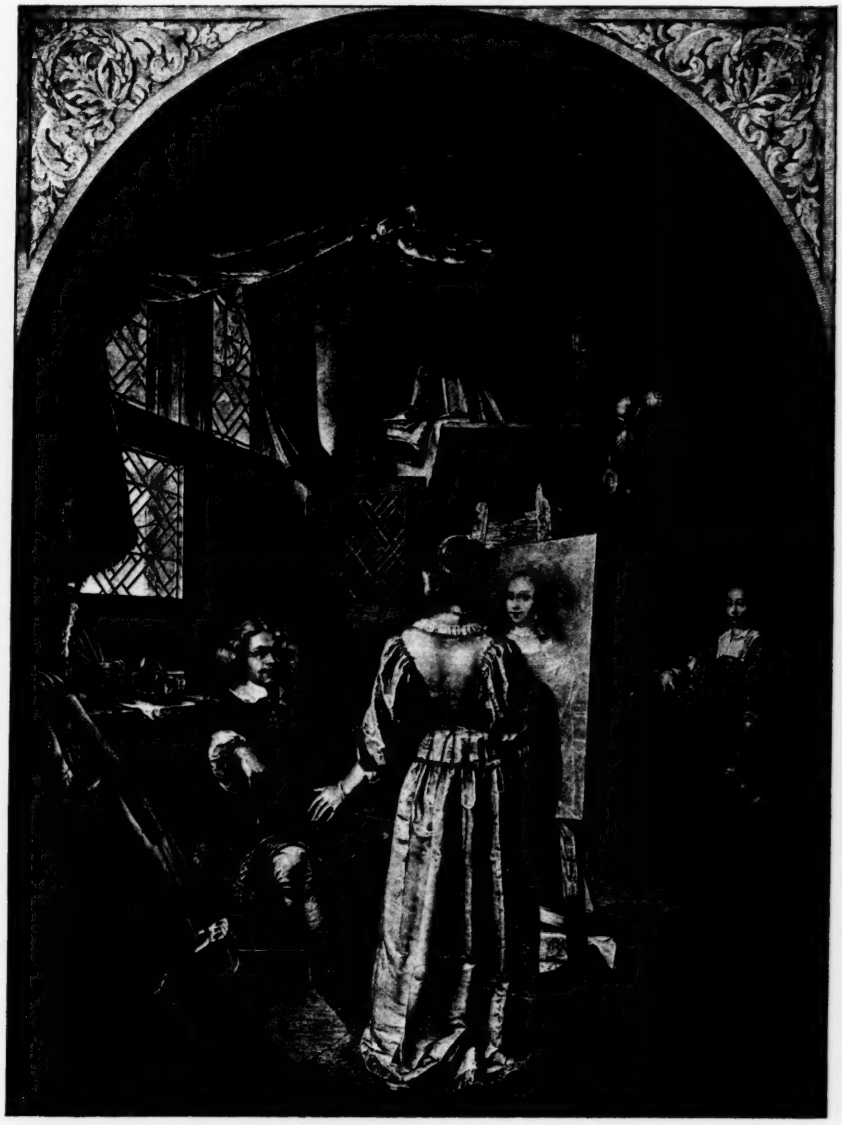
From the Painting by Himself.

Innumerable stories are told by artists who have designed important works under difficulties and in the most unlikely places, and not least of all by painters of animals in motion, including wild beasts. Horses, dogs, birds, and similar subjects when in repose may be, and often are, posed in studios or well-lighted stables. The late Rd. Ansdell, R.A., worked in a roomy apartment one half of which was supplied with a brick flooring, for his models to stand upon. In other cases the tame creatures have been depicted as they stand, or run loose, in a good-sized yard leading out of a studio supplied with a wooden wall, which may at any time be raised or moved bodily away, leaving a large aperture through which the artist views his living subjects. All kinds of mechanical contrivances are devised and employed for the posing of animals in motion, these being often introduced into the studio itself. But as a general rule all animal painters, from the days of Snyders, Paul Potter, and Wouvermans, to those of Landseer, Rosa Bonheur, and Mr. Briton Riviere, have made their sketches or careful studies in the places frequented by their four-footed friends, while the rest was left to the imagination or remembrance of the artist.

built expressly for the artist, and well fitted with every requirement of his art. In the same manner Sir John Millais, when about to paint one of his notable landscapes in Scotland, or elsewhere, sent on in advance by rail a portable studio, cleverly constructed of wood, with sufficient space within to accommodate the artist in a standing posture and enable him to view his work from a reasonable distance. Needless to say that painters of storms at sea and battles on shore cannot possibly enjoy the luxury either of a steadygoing yacht or of a portable studio. Indeed, it is reported of more than one student of stormy billows that his sketches were made from

It is often not difficult to judge of the place

where an artist is in the habit of working by reference to his style and to the class of subject he depicts. It need hardly be said that church interiors are painted in the churches themselves, while Dutch interiors of the de Hooghe type are similarly copied on the spot. In the case of figures and portraits it is not so easy to say where the composition, taken as a whole, was secured, because the figures may have been painted in one place and the background, or accessories, in quite another. But one may sometimes decide upon the general aspect of the studio by considering the effect of light and shade perceptible in the work. Thus we have but to recall the most characteristic canvases of Rembrandt to be convinced that his masterpieces were produced in a smallish chamber, supplied with one solitary window placed high upon the wall, so as to allow the rays of light to be concentrated upon the sitter, leaving the rest of the apartment in comparative obscurity. And this was really the case.



FRANS MIERIS IN HIS STUDIO.
From the Painting by Himself.

The intensely dark yet transparent shadows and sombre backgrounds of Ribera, better known as Spagnoletto, were due to much the same arti-

ficial arrangement of lighting, while the glowing and colossal canvases of Rubens, of Paul Veronese, and other great masters of their time, were undoubtedly produced in palatial apartments hung with rich draperies, costly tapestries, and similar things. Indeed, we have it on record that the palaces of kings and princes were often open for pictorial purposes to limners of the period referred to. In the case of Velazquez, a handsome apartment in the palace of Philip IV of Spain was



BANDINELLI'S STUDIO.

From the Engraving by Himself.

placed at his disposal, while the same privilege was accorded to his compatriot, Murillo. But, as with most artists past and present, Murillo preferred the comforts and conveniences of his own studio, which in prosperous days was a lofty, elegant apartment on the second floor of his dwelling-house in Seville, known as No. 3, Calle de Barrabas. When this house became the property of the dean of the painter's native town, his late studio was converted into a good-sized picture gallery, showing clearly enough that the painter of beggar boys, saints, and holy families enjoyed the advantages of a roomy, well-lighted atelier.

Nor in contemplating the sacred subjects of the artist-monk, Fra Angelico, is it difficult to understand that his works were created while enjoying the tranquillity and seclusion of a Dominican monastery. For the pious painter was of opinion that the practice of art required repose and holy thoughts, and that work of a sacred character should be undertaken only in a place devoted to religious purposes. Accordingly, a cheerless cell did duty as a studio for the high-minded painter for the rest of his career. Angelico's exalted view of the divine art has been shared by not a few artists since his day, not least by Sir Edward Burne-Jones who considered art a calling as sacred as that of the priesthood, for which at one time Burne-Jones was qualifying. In harmony with this way of thinking, his sanctum was of the simplest and most unostentatious character; for he used to say that a studio was not intended as a "gossip-chamber," but as a workshop.

Repose and holy thoughts were less suited to the art of Estevan March, a Spanish painter of battle-scenes, who lived in the sixteenth century. From all accounts this enthusiast could do nothing in a studio the walls of which were not hung with pikes, cutlasses, javelins, armour, and other warlike implements of an inspiriting nature. His biographer tells us that, with a view to exciting his imagination to its proper creative pitch, the Don usually began work by beating a drum or blowing a trumpet, and that he would then "assault the studio walls with sword and buckler, laying about him like another Don Quixote, with a blind energy that told severely upon the plaster



THE SOCIETY OF ARTISTS.

By Coch. From a contemporary Engraving.

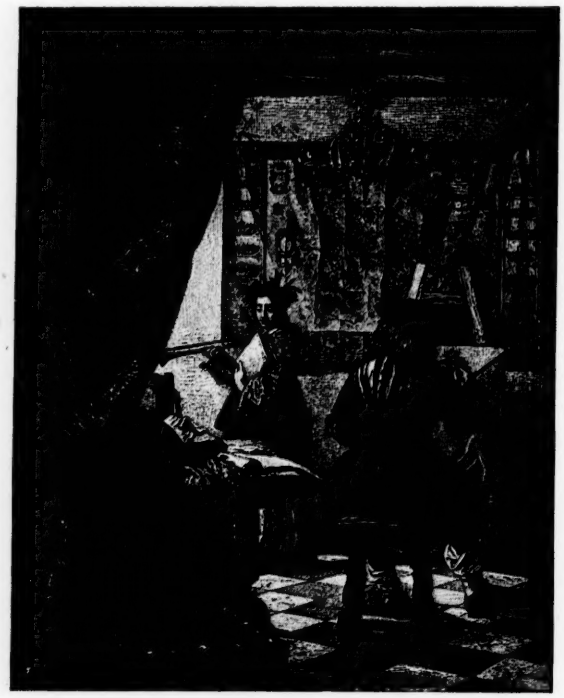


ABRAHAM BOSSE IN HIS STUDIO.

From a contemporary Engraving.

and furniture, and drove his terrified scholars, or assistants, to seek safety in flight. But after having lashed himself into a sufficient frenzy, March performed miracles in the field of battle-painting, throwing off many bold and spirited pictures of Pharaoh and his host struggling in the angry waters, or mailed Christians quelling the turbaned enemies of the Crescent."

The studios of the "little masters" of Holland were often enough good-sized barns, with bare floors; walls which were once white-washed, a sloping roof supported by visible rafters, with, perhaps, a rough ladder leading to an attic or loft for the storage of canvases and art properties. Jan Steen's atelier was an old-fashioned inn, of which he was the keeper, so that it is to be presumed this artist was never at a loss for the subjects he delighted in painting, or at a standstill for a suitable background to figure in his scenes of tavern life. Ostade worked mostly in a picturesque-looking chamber, supplied with a good-sized window of the Elizabethan pattern, through which a flood of light was admitted. At one end of this rough but distinctly useful apartment was a raised platform, or upper floor, where models were posed and where a colour-grinder might occasionally be seen in the act of preparing pigments. An excellent view of Ostade's studio, painted by himself, is among the priceless gems of Dutch art at the Dresden Gallery, where is also to be found an admirable representation of the handsome painting room of Frans Mieris the elder. The last mentioned work affords a pleasing example of the artist's manner, while it shows at the same time that his aim in art was higher and more refined than that of Teniers and other painters of "drolls" and tavern life. Van der Meer's studio, which that painter also has immortalised, was equally characteristic of his style, and far more luxuriously fitted than many of those occupied by his gifted contemporaries.



VAN DER MEER'S STUDIO.

From the Picture by the Artist.

Unfortunately for posterity, not a few of the ateliers depicted by the old masters are more fanciful than realistic, as in the case of Bandinelli's studio and that of Abraham Bosse, the interest of which centres mostly in the group of figures introduced. From none of these can one judge much of the size, lighting, and furnishing of the rooms, though in each design is given some insight into the inner life of the artists of the period to which it refers; for this reason the record is of value to the art historian.

But what records have we of the many strugglers in art who were left to paint and starve in garrets, and whose works are now worth untold gold? Without counting beginners of the genius of David Wilkie, whose first exhibited picture, "The Village Politicians," was painted in an obscure parlour at 8, Norton Street and sold for a few guineas, the list of artists whose earliest and latest masterpieces were produced in a wretched room quite unworthy of the name of studio, is sufficiently long and regrettable. Richard Wilson, who ranks high as one of the great landscape painters of the classic school, had no fixed abode, but worked and lived just where and how he could. His last address was in an obscure thoroughfare near Tottenham Court Road, and the chamber he occupied served as studio, parlour, kitchen, and all. At the day of his death this humble abode contained little besides a rickety easel, a few almost exhausted colours, and one solitary brush —"a disgrace," said his biographer, "to an age which lavished its tens of thousands upon mountebanks and projectors, on Italian screamers, and men who made mouths at Shakespeare."

THE NEW SALON OF 1901.

By HENRI FRANTZ.

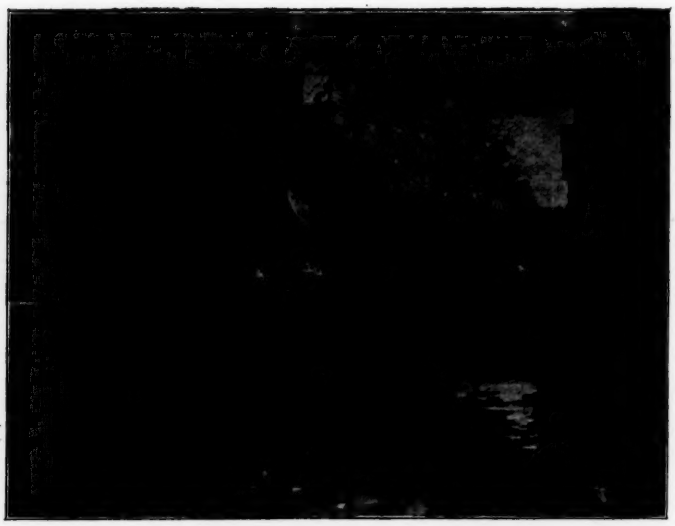
ON the 22nd of April, 1901, the Société Nationale des Beaux Arts of Paris opened its tenth exhibition in the New Palace of Fine Arts. This Society, founded in 1890 by Meissonier, has led a wandering life. When the structure on the Champ de Mars was doomed, in view of the Great Exhibition of 1900, it held its show in the Machinery Annexe, a splendid *locale*, where the Salons of 1898 and 1899 were accommodated: two memorable exhibitions, where Rodin's "Balzac" and Puvis de Chavannes' "Sainte Geneviève" were to be seen. Finally, in 1901, the Society is establishing itself in the Grand Palais in the Champs Élysées, where, last year, the decennial and centennial exhibition was held. This enormous building is not perhaps an ideal structure for the display of pictures, and certainly is not on the whole to be compared with Burlington House, or with the old galleries of the Champ de Mars, which proves the truth of the old saying, "Better is sometimes less well than good." In France unfortunately, and especially in Paris, we are not sufficiently conservative: in architecture as in politics we often delight in destruction and reconstruction, not always to our advantage.

This is what has happened in the case of the vast building, which, seen from outside, rather disfigures the pretty aspect of Paris. As to the inside, some parts of it are so dark as to be absolutely useless. The jury, with M. Besnard for its president—M. Besnard, who makes such a brave show on the walls of the exhibition—had to choose between two difficulties: either to accept as many pictures as in former years and sacrifice several of them by hanging them in dark rooms, or to exercise greater severity in their selection, so that all might be favourably hung. This was the course decided upon. In fact, an unusually limited number of works have been accepted this year. In 1899 the catalogue enumerated 1,492 pictures, 789 drawings, water-colour paintings, cartoons, etc., 147 pieces of sculpture and 213 various *objets d'art*; in 1901 we find but 932 pictures, 488 drawings, water colours and cartoons, 141 works of sculpture, and 218 various works of art. These figures show the great difference in the number of works admitted, more especially in paintings. The jury must in fact have exercised exceptional severity when we record that 3,000 works were



STUDYING DRAWING.

By Louise Breslau.



THE SQUARE OF THE OLD CONVENT AT GHENT.
By F. Willaert.

sent in by artists who are neither associates—each associate having a right to exhibit at least one picture—nor full members, having a right to exhibit five works; and of these 3,000, only 200 figure in the New Salon.

This exclusive spirit has not failed to give rise to a certain effervescence among the artists, and in many artistic circles a "*Delenda est Carthago*" has been uttered which has resulted in swelling the catalogue of the "Salon des Artistes indépendants," among whom we find some painters held in esteem by a certain class of amateurs, such as MM. Cézanne, K. X. Roussel, Vuillard, Bonnard, and Théo van Rysselberghe. And it must be said on the artists' side, that the rigour of the jury is in some cases quite inexplicable. I may mention as an instance the rejection of all M. Lévy-Dhurmer's pictures, which is all the more extraordinary when we remember that this painter is represented in the Luxembourg. M. Lucien Monod, again, a good painter, who is to be seen in our collections, has been hardly used by the jury, who have accepted only one of his works.

Apart, however, from certain special cases—to be regretted, no doubt since they discredit the Society—the Salon gains by the restriction of numbers and the elimination of a quantity of inferior work which formerly has been found there. The jury, it would seem, have heeded and acted on the criticism addressed to them on this point, criticism so well founded that a few months since another Salon was in contemplation, with M. Gérôme for its president, a Salon to be called the "Académie" and to be restricted to a limited number of works. This scheme fell through for lack of funds.

It really seems that, after their two years' rest, the artists have reappeared with renewed youth, and that this first exhibition in the new century shows certain tendencies and fresh characteristics which are well worthy of note.

On comparing the first Salon of the century now beginning with that of a century ago, I see an important difference, for here no artists representative of a past ideal are to be found; either they have died or they have ceased to paint. For instance, I find not one historical picture; Allegory and Symbolism, so fashionable a few years since, are now the rarest exceptions. In all the various *genres* one single ruling idea seems to animate our artists, namely, that of presenting modern life, whether in landscape, portraiture, or interiors. Nor can we blame them, for if we study the works



ST. JOHN'S FIRES.
By Ch. Cottet.

of the old masters we shall at once perceive that the greatest of them constantly endeavoured to express life, and to represent what was to them modern actuality. There can be no doubt that every period, every age, has its own beauty, and



ÆTERNUM TRANSVERTERE.
By Desvallières.

it is this beauty which it is the duty of an artist in search of truth to find out and set before us. When I see some of our portrait painters dressing up their sitters in the costume of a past century I cannot help fancying that they have shrunk from the trouble of



THE GOLDEN AGE.
By Rupert C. W. Bunny.

seeking the beauty and character which certainly exist in contemporary fact. The only thing is to find it, and it is to be found, most surely, in the aspects of modern life.

There are various points of view from which an exhibition may be studied. This Salon of 1901 reveals an honest search for this beauty on the part of the exhibitors, in some but a faint attempt, but in others a definite effort ; and almost all deserve to be called painters of modern life, which does not mean that they are realists in the literal sense of the term. For, subservient as they are to Nature, they still have exercised a choice among what she has to offer. "Nature," said Delacroix, "is but a dictionary. Fully to understand the meaning of this maxim you must remember the many and usual purposes of a dictionary. We look in it for the meaning of words, their origin, their etymology, in short we find in it all the materials of which to compose a sentence or a

narrative ; but no one ever thought of a dictionary as a composition in the practical sense of the term. Painters who exert their imagination seek in their dictionary the materials which adapt themselves to their idea, and by assimilating them with a due regard to art, they give them a perfectly new physiognomy. Those who have no imagination merely copy the dictionary."

The art of composition is often most conspicuous in artists who at the same time are the most truthful. Consider, for instance, Jean Charles Cazin, the lamented artist who died but a few weeks since, and who is here represented by five masterly canvases—would they had been more! It is possible to get closer to the actual fact than in these noble landscapes, "Château Rouge at Samer" (belonging to Coquelin), the "Ruined Mill," "A Canal," and "A Sheepfold," and yet how the artist excels in selection, how admirably he lays down the lines of a picture, balances the composition, and gives value to the perspective! We find the same care for the composition in M. René Billotte, who may be regarded as a disciple of Cazin's, and who exhibits a sober and harmonious work, "The Close of Day, by the Loing."

Many painters, as I have said, have endeavoured to be modern and render scenes of daily life, each from his own special point of view. For artists are too apt to restrict themselves to some special line of subjects—the criticism is very generally applicable—and to be content to repeat them again and again. One, finding that scenes in Brittany proved attractive, will henceforth paint only Bretons, another persistently paints still-life. Ought not the purview of a true artist to be broader and more various? Wherefore, we must always regard with favour any artist who tries a new path; it is certainly a rare example of courage, for the public is a tyrannical master, bigoted in its opinions and not ready to allow any painter to change his line of subjects.

However, even if an artist strives, though within the same province, to vary his themes and point of view, he will not deserve the full severity of condemnation; and this effort is more frequently to be seen among the painters of the New Salon than those of the Old.

A fine example of the breadth and variety that may be achieved by one artist is M. Alfred Besnard. He lets his fancy roam to every kind of subject, and in all we see the artist of marked individuality, in love with life and light. He has here a fine female portrait, and a study of the nude, under the title of "A Fairy Dream," representing a young girl, who, on her return from a ball, reclines in *déshabillé*, dreaming in an arm-chair, in the light of the dawn. Even more than this may be admired a sterner and grander series of works: these are the eight cartoons designed by the master under the dominion of the deepest emotion a father can know. They will probably be among the most important pieces of religious art of our time; for these cartoons are so complete that they seem a finished thing, not requiring the fulfilment of painting. Especially would I insist on the thoroughly modern and eternally human character M. Besnard has infused into these works, where he represents the Crucifixion, the Resurrection, and Christ employed in works of learning and of charity.

Our painters seek their understanding of life at the most unlike founts. Here, for instance, are two who have not gone far, striving only to express the moods and beauty of Paris views, of the scenes dear to Baudelaire and to Verlaine. One of these is M. Raffaëlli, with two views of Notre-Dame taken from the Jardin des Plantes, and painted in the pale luminous tone which he makes his speciality. M. Houbron, again, gives us views of Paris in water colours. His picture of the "Front of Notre-Dame" is a real achievement of severe draughtsmanship. M. La Touche still gives us his admirable views of the Park of Versailles in golden autumnal tones. M. Cottet, M. Simon, M. Piet, and M. Richon-Brunet go further afield and paint in Brittany; M. Auburtin shows us by turns the rocks of the Mediterranean and the cliffs of Etretat; M. Dinet, the picturesque and richly coloured scenes of Arab life; M. Willaert, silent convents and canals, painted with great fervour and poetry; M. Morrice, grey strands, like those of Boudin and Stevens; M. Lebourg, the banks of the Seine; while M. Maufra, M. Montenard, and M. Perrandeau paint the sea.

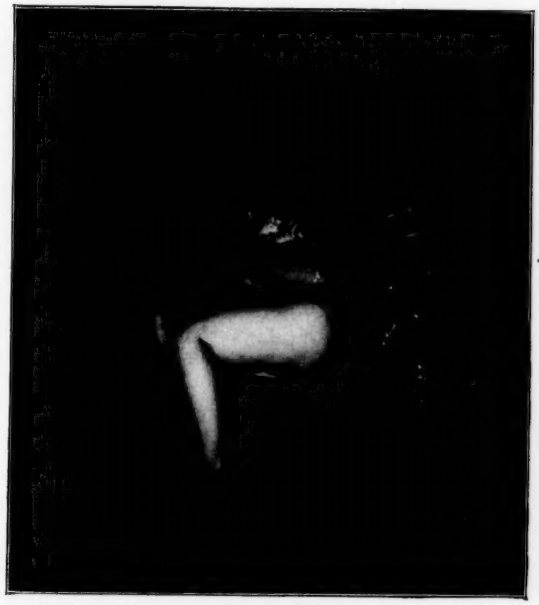
These all see and render the open air; others prefer interiors, and strive to paint in a more subdued key. M. Eugène Carrière excels in deep human sentiment, and M. Prouvé no less; M. Lobre, in his pictures of the rooms at Versailles, reveals a remarkable sense of colour; M. Prinet is less brilliant; M. Guiguet sees and sketches the human face with amazing precision, while M. Saglio sees hardly anything but the heavy atmosphere of an interior.

Then there are the portrait painters who either neglect accessory facts to capture expression, or who combine the two, such as Mademoiselle Louise Breslau, a true and great artist, the only woman of indisputable talent who exhibits in the painting galleries. M. Desvallières sends a very pretty and elegant portrait of a lady; Messrs. Blanche, "Portrait of Madame Raunay;" Dagnan-Bouveret, Edelfeldt,

in a "Portrait of Mlle. Ackté, of the Opera," Jules Flandrin, Friant, Nicolet, and Picard, have done themselves credit.

As we go through the galleries of the Salon we are often forced to remark how many artists fail in drawing, and how the great tradition of fine draughtsmanship is dying out. Most of our artists are in fact colourists rather than draughtsmen. In some pictures which are admirably harmonious and which have superb qualities of colour, we find faults of drawing which are absolutely shocking. We, therefore, turn with pleasure to the masterly pastels in which M. Milcendeau gives us studies of Spain with so much spirit and assurance that they will certainly find their way to the Luxembourg, which is their right place. M. Desvallières, again, is an admirable draughtsman, and his great composition is a fine work of art.

Foreign painters figure at the Salon in considerable numbers, and I must not omit to mention them in this general survey, for the picture of the year is beyond doubt by one of them, the Spanish artist, Zuloaga. Under the title of "A Promenade after a Bull-fight," Zuloaga has painted a large picture representing a group of young women chatting together. I do not hesitate to say that this canvas will find a home in some gallery, on a par with those of the great masters. These women are nearly related to those of Goya and Velazquez, but seen by a modern eye. It would need much space to do justice to the qualities of this first-rate painting; but it is enough to point out how well it is composed, what masterly effects of colour are shown in the various shades of red, and what powerful truth in the action of every figure.



A FAIRY DREAM.
By Alfred Besnard.

Two other Spanish painters make a brilliant début; Yturrino, who sends a "Beggar," the work of a colourist rather than of a draughtsman; and Anglada, who needs a little sobering. Mr. Abbey figures here with his fine frieze, "Galahad the Liberator;" Mr. Wilfrid von Glehn with two richly-coloured portraits; Mr. Bunny, who has deserted the Old Salon for the New, charms us with a "Spanish Dance" and an elegant allegory. M. Zorn sends a powerful portrait, rather heavily painted; one by M. Allan Osterlind, on the other hand, is a marvel of subtle shading and is peculiarly graceful. Finally, though it is impossible not to overlook something in one short article, it would be unfair to make no mention of the names of MM. van der Weyden, Botkine, Burnand, Lavery, Humphreys-Johnston, Marcette, Olsson, Roederstein, and Stewart, who all contribute their share to the success of the exhibition.

PORTRAITS OF THE TWO DUCHESSES OF DEVONSHIRE.

By W. ROBERTS.

THE sudden return to town of Her Grace the Duchess of Devonshire has caused nearly as great a sensation as if the beautiful Georgiana and Lady Betty Foster had both come back to life, with a fresh lease of beauty and of charm. The circumstances, both real and imaginary, which surrounded the disappearance and restoration of the famous picture have been so exhaustively dealt with in the daily and other newspapers that it is unnecessary to enter here into tales many times re-told. But a few facts and a series of reproductions of the more important of the many pictures painted of these two beautiful women will not be unacceptable.



GEORGIANA, DUCHESS OF DEVONSHIRE.
By J. Nixon. Engraved by Bartolozzi.

Georgiana, the more famous of the two Duchesses, was the eldest child of the first Earl Spencer, and was born on June 7th, 1757; she married on June 5th, 1774, William, fifth Duke of Devonshire, and the marriage was regarded as the greatest match of the period. The beauty of Georgiana has long since passed into a proverb, and it has been immortalised both by painters and poets. Even that incontinent satirist, "Peter Pindar," who so rarely wrote pleasant things even of his friends, waxed eloquent in her praise, and his "Petition to Time in Favour of the Duchess of Devonshire" implored the Inexorable in these lines:—

Hurt not the form that all admire—
Oh, never with white hairs her temple sprinkle—
Oh, sacred be her cheek, her lip, her bloom,
And do not, in a lovely dimple's room,
Place a hard mortifying wrinkle.

Know, shouldst thou bid the beauteous duchess fade,
Thou, therefore,
must thy own
delights invade;
And know, 'twill
be a long, long
while,
Before thou giv'st
her equal to our
isle—
Then do not with
this sweet *chef*
d'œuvre part,
But keep, to show
the triumph of
thy art.



GEORGIANA, DUCHESS OF DEVONSHIRE.
By R. Cosway. Engraved by G. T. Stubbs.

A more serious poet than the irrepressible Peter made Genius feminine in order to pay a compliment to the Duchess, in whose presence even the moroseness of Dr. Samuel Johnson dissolved into positive grace. In a picture intended to illustrate one great maxim of moral truth, namely, that the attainment of happiness depends upon cultivating the human faculties, Barry introduced Dr. Johnson between the Duchesses of Devonshire and Rutland. A writer in a little-known and short-lived magazine, *The Attic Miscellany* of 1791, declared that Georgiana "possesses what we seldom see united in the same person, feminine softness and dignity of person;" and he goes on to describe her as "tall and exquisitely shaped, with eyes full of animated softness," and her person as "rather ample, but we cannot consent to its diminution, lest some grace or beauty should be lost." Horace Walpole was captivated by her charms, and admitted that she "effaces all without being a beauty, but her youth, figure, flowing good nature, sense and lively modesty, and modest familiarity make her a phenomenon."



GEORGIANA, DUCHESS OF DEVONSHIRE.
Drawn and Engraved from the life by P. Wray.

Fanny Burney, who saw her in the park, in 1776, thought her "very handsome," but described her dress as that of a slattern: "Two



GEORGIANA, DUCHESS OF DEVONSHIRE.
From an Engraving published by Ed. Hedges, 1783.

of her curls came unpinned, and fell lank over one of her shoulders," and one of her shoes as being "down at heel." Fourteen years later the same chronicler came into more immediate con-



GEORGIANA, DUCHESS OF DEVONSHIRE.
By Sir J. Reynolds, painted circa 1776. From the Engraving by V. Green.

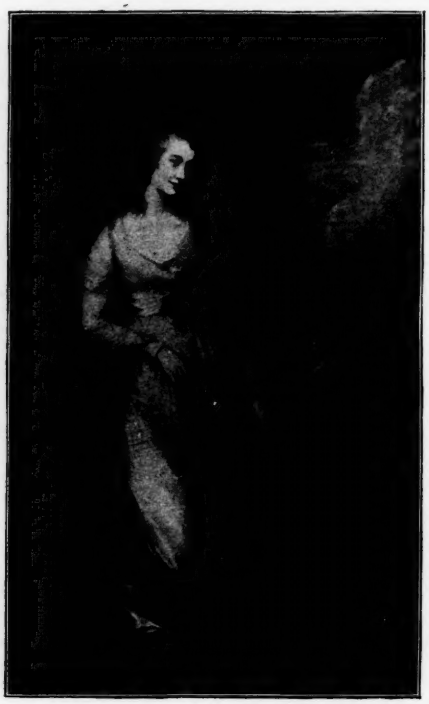
tact with her, apparently with better effect as regards dress, but "I did not find so much beauty in her as I expected." In another place she states that "vivacity is so much her characteristic that her style of beauty requires it indispensably; the beauty, indeed, dies away without it." Finally, Wraxall's description of her must not be omitted: "The personal charms of the Duchess of Devonshire constituted her smallest pretensions to universal admiration; nor did her beauty consist, like that of the Gunnings, in regularity of features and faultless formation of limbs and shape; it lay in the amenity and graces of her deportment, in her irresistible manners, and the seduction of her society. Her hair was not without a tinge of red, and her face, though pleasing, yet, had it not been illuminated by her mind, might have been considered an ordinary countenance."



GEORGIANA, DUCHESS OF DEVONSHIRE.
By Diana, Lady Beauclerck, circa 1782. From the Engraving by Humphreys.

It is probably no exaggeration to say that more portraits exist of Georgiana than of any other English lady of the eighteenth century. They extend from the time of her babyhood to within the last few years of her life. In the earliest of these she is represented with her mother, Margaret Georgiana, Viscountess Spencer: this was painted by Reynolds in 1759 (canvas, 48 × 44), and, as may be seen from the monumental work on Reynolds by Messrs. Graves and Cronin, the artist received 70gs. for the picture, which is now in the possession of Earl Spencer When about six years of age she was painted in a white, low dress, trimmed with pink ribbon, by Gainsborough. She is represented to the waist, with hands folded (canvas, 30 × 25), and this picture was lent to the South Kensington Exhibition in 1867 by Earl Spencer. The next picture, which was also lent to the same exhibition by Earl Spencer, is by Catherine Read, and is a family piece of half-

length figures of four children, one an infant, on a canvas 30 × 24½, with Lord Althorp and Ladies Georgiana, Henrietta Frances, and Charlotte. This picture was painted about 1764. A picture by Angelica Kauffmann, also at Althorp, and lent to South Kensington in 1867, represents Lord Althorp and Ladies Georgiana and Henrietta



GEORGIANA, DUCHESS OF DEVONSHIRE (1778).

By T. Gainsborough. In the Possession of Earl Spencer. By Courtesy of Messrs. Bel & Sons.

Spencer, full-length, small-size figures in a garden (48 × 38).

Shortly after her marriage with the Duke of Devonshire, Georgiana again sat to Reynolds, and in the Royal Academy of 1776 this whole length (94 × 57) was No. 233, the artist receiving, as stated by Messrs. Graves and Cronin, 300gs. for it. It was engraved by Valentine Green in 1780, and remains in the possession of Earl Spencer. Perhaps the most widely-known portrait of Georgiana is the Reynolds three-quarter figure of her seated on a sofa playing with her infant daughter, the child with both hands raised, and this (canvas 56 × 44) was in the Royal Academy of 1786 and again at South Kensington in 1867, and is the property of the Duke of Devonshire. It was engraved by Keating in 1787. The Duke has an unfinished Reynolds portrait of her, 29½ × 24½, to which the date of 1769 is given, and also two sketches, but about the same size as the last, and one of which is dated 1780. Mention may also be made of yet another portrait of her, dated 1761 (24 × 20), which the Earl of Carlisle



GEORGIANA, DUCHESS OF DEVONSHIRE, AND CHILD (1786).

By Sir Joshua Reynolds, P.R.A.

sent to the Guelph Exhibition a few years ago Gainsborough painted at about the time of her marriage a whole-length portrait, which is now at Althorp, and in which she is represented



ELIZABETH, DUCHESS OF DEVONSHIRE.

Drawn by Sir T. Lawrence, P.R.A., and Engraved by F. C. Lewis.

standing in a landscape in white classical dress cut low; it was engraved in 1808 by Barney, and is probably the portrait of her which Gainsborough exhibited at the Royal Academy



LADY ELIZABETH FOSTER (1787).

By Sir Joshua Reynolds, P.R.A. Engraved by Bartolozzi.

in 1778. From an engraving published by Cadell and Davies in 1814 "drawn by J. Jackson from the original picture," and engraved by H. Meyer, it appears that the Duke of Devonshire has a whole-length of the Duchess at Chatsworth by Gainsborough.

We know from Horace Walpole that Lady Diana Beauclerck "has drawn the portrait of the Duchess of Devonshire, and it has been engraved by Bartolozzi." This portrait was extremely popular, and was frequently engraved (chiefly about 7 × 6); in some cases the Duchess looks to the right, in others to the left; they were issued mostly about the year 1782. Bartolozzi engraved in 1783 a portrait of her by J. Nixon; the *European Magazine* of 1787 published another portrait, "drawn and engraved from the life by P. Wray;" a portrait by R. Cosway was engraved by G. T. Stubbs in 1782; whilst a Cosway-like portrait, in which the Duchess holds a piece of music, was published by Ed. Hedges in January, 1783. Cosway's miniature is in the collection of her late Majesty the Queen, and is reproduced in Dr. Williamson's book. Maria Cosway's portrait of the Duchess as "Cynthia" amongst clouds, which she disperses with extended arms (illustrating a passage in Spencer's "Fairy Queen"), was originally engraved by Valentine Green in 1782 or 1783, and has just recently been re-engraved from the original picture (which belongs to the Duke of Devonshire) by H. T. Greenhead. The historic incident of the Duchess securing a vote for Fox in the Westminster Election of 1784 by kissing a butcher was more than once utilised by Rowlandson, although his caricatures are not of much value as portraits.

Lady Elizabeth Foster was the second daughter of the fourth Earl of Bristol, Bishop of Derry; she was born in 1759; married, first, on April 2nd, 1776, John Thomas Foster, who died on October 10th, 1796; and secondly, in 1809, the fifth Duke of Devonshire. Portraits of Lady Elizabeth are comparatively few. The most important of these is the well-known half-figure in white dress, broad blue sash, with pink bow at neck (canvas 29½ × 24½), which Sir Joshua Reynolds painted in 1787, and for which the Duke of Devonshire (again according to Messrs. Graves and Cronin) paid the artist



THE SMALL (OR CLIFDEN) WHOLE LENGTH OF THE "RECOVERED" PICTURE.

From the Engraving by Robert Graves. By Permission of Messrs. Graves & Co., Pall Mall.

50 guineas; it was exhibited at the Royal Academy in 1788, previous to which it was engraved by Bartolozzi in August, 1787. It is still in the Duke of Devonshire's possession. To the Royal Academy of 1805 (No. 195) Lawrence contributed a portrait of Lady E. Foster, which is presumably the original of F. C. Lewis's engraving, which was issued by Moon, Boys, and Graves Feb. 1st, 1828: in this engraving the half-figure is shown, she wears a light dress, with frills around the neck, black hat, with large feather, which droops over the neck, and each of the four fingers of the left hand has a ring. A full-length portrait, said to be by Lawrence, is reproduced in Mr. Vere Foster's "The Two Duchesses," facing p. 340, in dark dress cut low, a picture apparently done somewhat late in life. In the same work is also reproduced a half-figure portrait in the possession of Sir A. Vere Foster; but this illustration has nothing whatever to do with Lady Elizabeth Foster, for it is a reproduction of Downman's portrait of Mrs. Siddons! Romney also painted her in 1791.



THE "RECOVERED" GAINSBOROUGH PICTURE

From the Engraving by J. Scott. By Permission of Messrs. Graves & Co., Pall Mall.

In the absence of diaries of sitters and records of payment, such as exist in the case of Reynolds and Romney, the mystery which surrounds the long-lost and recently recovered portrait of the Duchess of Devonshire must for ever remain a mystery. It was Gainsborough's usual practice, when he received a commission to paint a full-length portrait, to make a small sketch in oils of the entire picture before starting on the whole length canvas. This done, he





"GAINSBOROUGH'S STUDIES FOR HIS CELEBRATED PORTRAIT OF THE DUCHESS OF DEVONSHIRE."
FROM THE LITHOGRAPHS BY R. J. LANE, A.R.A.

first of all painted—on the large canvas—the drapery, landscape, and all the accessories, leaving



GEORGIANA AND THE BUTCHER.

From the Drawing by Rowlandson.

the head or only the face for final sittings. The exquisitely-finished oil sketch *in grisaille* is a whole-length on a 23 by 16 canvas which the Viscountess Clifden exhibited at South Kensington in 1867, has been admirably engraved by Robert Graves, and is clearly the finished sketch for the long lost picture. It agrees in almost every possible particular, except that the foliage of the trees in the recovered picture are not of that light, feathery texture which is so characteristic of Gainsborough and which is very noticeable in the Clifden sketch. We republish two charming sketches for this picture, which the artist's great-nephew, Richard Lane, published in 1825. The questions as to whether this picture, which Messrs. Agnew have so strangely recovered, was actually finished by Gainsborough, or, if not, whether the face—the only point about which there is doubt—was painted in by another hand, need not be discussed in this place. They can be best discussed when the picture is exhibited in open daylight.

One minor point at least remains to be settled, and that is the identity of the lady in the picture. There ought to be very little difficulty on this point, and readers of the MAGAZINE OF ART have now placed before them a varied and remarkable series of likenesses, and, so far as the prints are concerned, there is ample scope for comparison in well-authenticated portraits of the two beautiful Duchesses. We have already seen from the quotation from Wraxall that Georgiana's hair had a distinct tendency to reddishness. But Wraxall was too gallant a man even to hint at the fact that her Grace's nose was a decided snub. This was an undoubted fact, although it may be described as a snub nose on a small scale, calculated, indeed, to add piquancy to her charms. There is no trace of this nose in either the Clifden or the recovered picture, and if these portraits represent either of the two famous Duchesses of Devonshire it is Lady Elizabeth Foster.

The chief difficulty in writing this article has been one of compression. It would have been infinitely easier to write an essay to fill an entire number of the MAGAZINE OF ART than one of the present length. My thanks are due to Mr. Algernon Graves, of Pall Mall, who has placed the whole of his wonderful collection at my disposal; and I am indebted also to the very fine series of portraits of the Duchess of Devonshire in the Print-room of the British Museum.



GEORGIANA, DUCHESS OF DEVONSHIRE, AND LADY ELIZABETH FOSTER (1787).

From an Engraving after J. Downman.



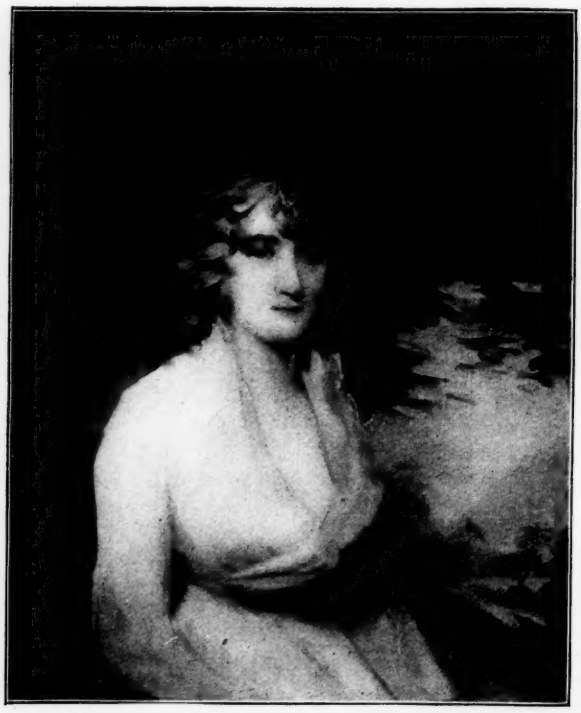
SHAKESPEARE'S CHARACTERS.

By Stothard. In the National Gallery (No. 1830, Room XIX).

OUR NATIONAL MUSEUMS AND GALLERIES: RECENT ACQUISITIONS.

THE NATIONAL GALLERY.

THE works bequeathed to the national collection by the late Mr. Henry Vaughan have now been hung in the Trafalgar Square Galleries,



MRS. H. W. LAWZUN.

By Sir H. Raeburn. In the National Gallery (No. 1837, Room XX).

and although there is nothing so important as the two fine studies by Constable which are at the Victoria and Albert Museum (see the MAGAZINE OF ART for Dec., 1900, p. 71), yet the works are all of interest. Twenty-five original drawings by Turner for the *Liber Studiorum* have been temporarily placed in the Turner Room. That which we reproduce of "The Thames at Kingston" has special interest, inasmuch as the finished oil painting of the subject hangs on the wall close by. There are no fewer than twelve works by Constable included in the bequest, the majority of which, however, are only sketches, and hardly deserve to be placed on the walls of the main galleries. Chief among the finished paintings are "The Glebe Farm" (No. 1823), a charming little work, fully characteristic of the artist; and a "View on Hampstead Heath" (No. 1813). The former of these is hung in Room XX, and the other in Room XXI. Eight others have been placed in the last-mentioned room, viz., "The Gleaners" (No. 1817), "Dedham Vale" (No. 1822), "Stoke-by-Nayland, Suffolk" (No. 1819), "Dedham" (No. 1820), "Salisbury" (No. 1814), "A Summer Afternoon after a Shower" (No. 1815), "The Mill Stream" (No. 1816), and "A Country Lane" (No. 1821). In the Octagon Room two small sketches, one "A View at Epsom" (No. 1818), and "A Sketch" (No. 1824).

There are seven works by T. Stothard, R.A., the most interesting of which is a group of "Shakespeare's Characters" (No. 1830). There is a more finished version of this subject in the Sheepshanks collection at the Victoria and Albert Museum. In Room XXI are hung three small studies entitled "A Lady Reclining" (No. 1826), "A Nymph Sleeping" (No. 1827), and 'Sans Souci" (No. 1829); and in the Octagon Room three others, entitled "Cupid Bound to a Tree," "Lord William Russell Taking Leave of his Children," and a "Scene from 'Romeo and Juliet.'"

A portrait of "The Painter's Daughters," by



THE THAMES AT KINGSTON.
By J. M. W. Turner. (Turner Room.)



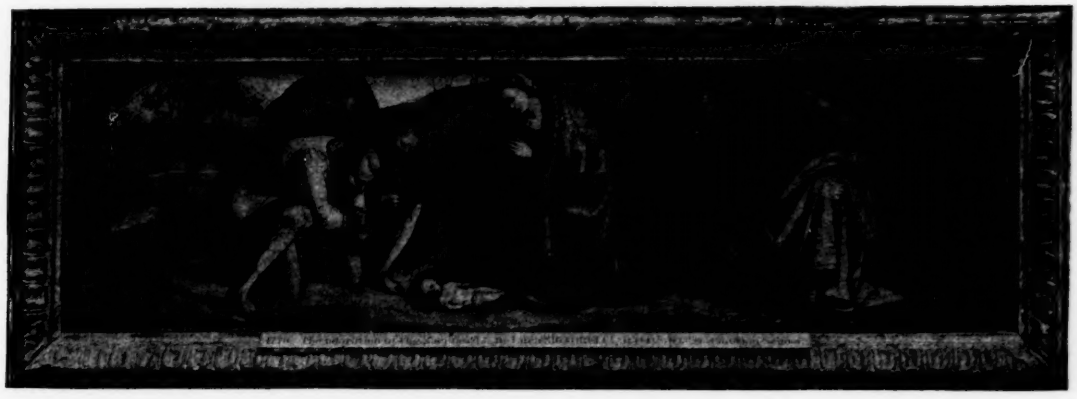
THE GLEBE FARM
By J. Constable, R.A. (No. 1823, Room XX)



THE PAINTER'S DAUGHTERS.
By T. Gainsborough. (No. 1811, Room XVIII.)



THE AGONY IN THE GARDEN.
By Lo Spagna. (No. 1812, Room VI)



ADORATION OF THE SHEPHERDS.
By Signorelli. (No. 1776, Room IV.)

RECENT ACQUISITIONS AT THE NATIONAL GALLERY

Gainsborough (No. 1811), hung in Room XVIII, is a beautiful little work; and a "Classical Landscape," by the same artist, in Room XXI, is a valuable addition to the collection of the works of this painter. "A View in Sussex" (No. 1828, Room XXI) is a charming work by Patrick Nasmyth; and "Brathey Bridge" (No. 1831, Room XXI), a characteristic sample of "Old" Crome.



RIVER SCENE WITH RUINS.

By R. Wilson. In the National Gallery (No. 1779, Room XXI).

A "Portrait of a Boy," by François Duchatel (No. 1810, Room X), an artist hitherto unrepresented in the collection; and an "Agony in the Garden," by Lo Spagna (No. 1812, Room VI), completes the list of Mr. Vaughan's pictures.

Under the will of the late Mr. C. R. Ashbee the Gallery has acquired a fine example of Richard Wilson, a "River Scene with Ruins" (No. 1779, Room XXI), and a beautiful Raeburn, "Mrs. H. W. Lawzun" (No. 1837, Room XX), has been bequeathed by Miss Henrietta Lawzun.

The only purchased acquisition is an "Adoration of the Shepherds," by Luca Signorelli (No. 1776), which has been hung in Room IV.



VIEW IN SUSSEX.

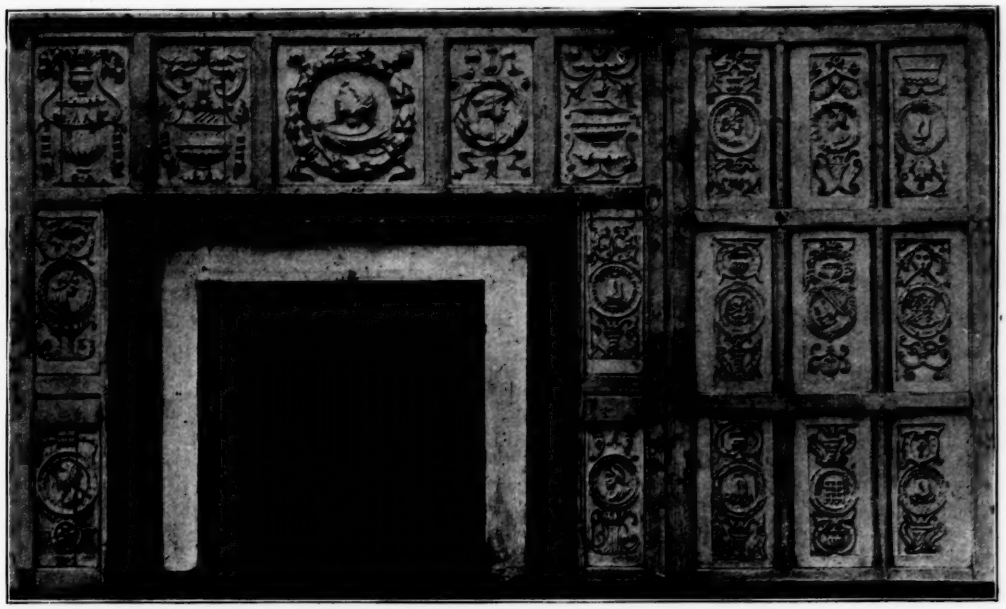
By P. Nasmyth. In the National Gallery (No. 1828, Room XXI).

THE VICTORIA AND ALBERT MUSEUM.

THE principal recent addition to this Museum is the carved oak panelling of the early 16th century, from an old house near Waltham Abbey, Essex.* This panelling probably formed

* See "The Essex Review." Carved Panels at Waltham Abbey, by I. Chalkley Gould. Vol. II. (1893), p. 118.

part of the decoration of the Abbey House at Waltham Abbey, which was granted at the dissolution of the monasteries by Henry VIII on lease to Sir Anthony Denny. In the early part of the 17th century Edward Denny, grandson of Sir Anthony, Baron of Waltham and Earl of Norwich, is supposed to have used this panelling in his new house erected in the Abbey grounds. This mansion was pulled down in 1770, and the carvings now in the Museum were bought and placed in a house in the town. The Tudor rose, the portcullis, and the pomegranate of Katharine of Aragon are repeated several times, as well as the arms of Blackett (ar. a chevron sa. between three mullets az.), and other arms not identified.



CARVED OAK PANELLING FROM WALTHAM.

In the Victoria and Albert Museum.

THE ART MOVEMENT.

RECENT METAL WORK BASED ON ANCIENT DATA.

MR. STARKIE GARDNER, whose metal work is so well known, and whose productions are invariably distinguished for care in design and good execution, has lately completed a somewhat unusual commission for a modern metal-worker—a pair of silver fire-dogs destined for the library of Mr. Ernest George's delightful mansion at North Mimms, the seat of Mrs. Burns. The style of architecture of the house is Jacobean, so that the fire-dogs have been harmonised with it, for Mr. Gardner is not one of those designers who see no beauty in the historic styles, and does not desire novelty before everything, even fitness. The workmanship is most excellent, and the design includes the usual heads, ribands, and festoons of fruit and scroll-like leaves intermixed with strapwork, the relief being kept rather high so as to be in harmony with the size of the room. The neglect of this point often leads to much disappointment with the effect of a newly made object when put in its place. The upper part, with capital and finial, is particularly fine, as the illustration shows.

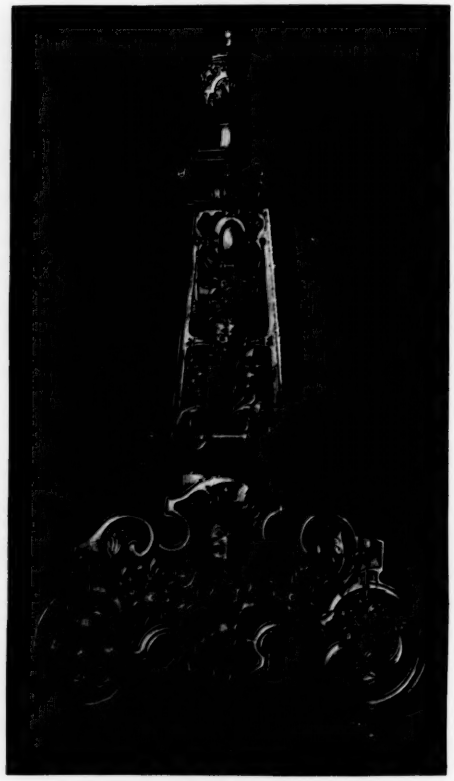
Mr. Gardner has also just finished a showcase in gun metal for Lichfield Cathedral, in which a fine Irish MS. belonging to the chapter is to be exhibited. In harmony with its intended contents, the design has a distinctly

Celtic flavour, the short uprights, shaped like swelling columns, breaking at their summits in place of capitals into interlacing forms that



ELECTRIC LIGHT CHANDELIER.
By J. Starkie Gardner.

terminate in shamrock leaves, the details being in but slight relief, and fitting on to the curve of the upper rail. Another recent work which has distinction is the pair of electric light chandeliers for Edgeworth Manor, a house in the Cotswolds with which Mr. Ernest George has also had a good deal to do, designing considerable additions to the existing dwelling, which stands on an ancient site, but is not itself of great age, though the terrace from which one looks down on the splendid old garden and the extensive landscape beyond is ancient. These chandeliers are of wrought iron, and are to be suspended from the ceiling by cords with tassels, the lights being electric candles with shades to them. [We can hardly subscribe to the theory that electric lights in shape of candles are artistically permissible.—Ed.] Four arms spring from a central globular form, each bearing three lights, while below is a pendant and above a corresponding scrolled form supporting a ball. The scroll-work is very bold and well designed, and the bands of slightly *repoussé* ornament which encircle the central globe and appear to support the arms give valuable contrast. The drawing gives some idea of the appearance of these fine chandeliers, but of course when in position they would generally be seen from a lower point of view. There is nothing here which is inappropriate to iron-work, the whole being perfectly congruous, and the workmanship is thorough and well finished without being too neat and finicking; nor, on the other hand, is there any



SILVER FIRE-DOG.
By J. Starkie Gardner.

of that affected roughness which often damages the effect of modern work which would otherwise be admirable in many ways.

F. Hamilton Jackson.



1901.

Saturday 1. Sir David Wilkie, R.A., died, 1814.
Sunday 2. James McArdell, died, 1765.
Monday 3. Sir W. Ross, R.A., born, 1794.
Tuesday 4. Frederick Walker, A.R.A., died, 1875.
Wednesday 5. J. G. Gilbert, died, 1866.
Thursday 6. Edwin Hayes, R.H.A., R.I., born, 1831.
Friday 7. W. E. Frost, R.A., died, 1877.
Saturday 8. Sir John E. Millais, Bart., P.R.A., b., 1829.
Sunday 9. F. R. Lee, R.A., born, 1798.
Monday 10. Cecil Lawson, died, 1882.
Tuesday 11. John Constable, R.A., born, 1776.
Wednesday 12. Solomon Hart, R.A., died, 1881.
Thursday 13. David Cox, died, 1859.
Friday 14. H. K. Browne ("Phiz"), b., 1815
Saturday 15. A. C. Gow, R.A., born, 1848.
Sunday 16. John Linnell, born, 1792.
Monday 17. Sir Edward Burne-Jones, died, 1898.
Tuesday 18. H. H. Armstead, R.A., born, 1828.
Wednesday 19. J. E. Hodgson, R.A., died, 1895.
Thursday 20. F. Tayler, P.R.W.S., died, 1889.
Friday 21. Inigo Jones, died, 1652.
Saturday 22. Henry Moore, R.A., died, 1895.
Sunday 23. A. Smith, A.R.A., died, 1819.
Monday 24. Hamilton Macallum, R.I., died, 1896.
Tuesday 25. T. Sandby, R.A., died, 1798.
Wednesday 26. George Morland, born, 1763.
Thursday 27 Hiram Powers, died, 1873.
Friday 28. F. Wheatley, R.A., died, 1801.
Saturday 29. Valentine Green, died, 1813.
Sunday 30. Peter de Wint, died, 1849.

THE CHRONICLE OF ART.—JUNE.

The Blyth Mezzotints. BUT for the sudden and unexpected return to town of the Duchess of Devonshire, it seems highly probable that the dispersal of the remarkable collection of the late Mr. HENRY ARTHUR BLYTH would have formed the most conspicuous feature of the Art season of 1901. The late Mr. Henry Arthur Blyth's sale of old mezzotint portraits will remain one of the most significant features, so far at all events as Art sales are concerned, of the present season. In the first place it was the most select collection of old mezzotint portraits which has come into the open market during the last half a century; and in the second the prices were in nearly every case quite without any precedent. Mr. Blyth was not merely a man of wealth, he was also a man of fine judgment. He believed that, in collecting mezzotints, it was the best policy to purchase only the finest states, and the three days' sale in March last fully justified his wisdom and foresight. His collection cost him about £5,000, and the sale realised £21,717 10s., a very remarkable result which has no parallel in the history of Art sales so far as English mezzotints are concerned. Even when compared with the prices paid for the original pictures, the sale is remarkable, especially in connection with the fine and extensive series of the engraved work of Sir Joshua Reynolds. Quite the most sensational comparison of all is offered by the first state of VALENTINE GREEN'S whole-length engraving of the portrait of the Duchess of Rutland: for this 1,000 guineas were paid by Messrs. Agnew, yet, as Messrs. Graves and Cronin's work on Reynolds shows us, Sir Joshua only received £150 for the original picture in 1781. The Buccleuch example of the first state realised 125 guineas in 1887. Dr. Hamilton, in his valuable work on *The Engraved Works of Sir Joshua Reynolds*, refers to three known examples of this first state—the Buccleuch, British Museum and Windsor; but the second of the three must be an imaginary one, for it is not, and never has been in the Museum, and we are compelled to be satisfied with reproducing the second state, which differs from the first in having the title added. The second highest price went for a fine example of the first state with wide margin of the whole length of Lady Catherine Pelham-Clinton, when a young girl, feeding poultry, by J. R. SMITH, and this produced 940 guineas, as against 100 guineas paid for the Buccleuch example in 1887, and 300 guineas paid for the Hon. Ashley Ponsonby's copy of the same state four years previously. Dr. Hamilton records only two examples of this engraving, the Buccleuch and the British Museum, from which latter our reproduction is taken. The third highest price, namely, 920 guineas, was paid by Messrs. Colnaghi and Co. for the exceptionally rare first state of Lady Betty Delmé and children, whole length, by Valentine Green, of which Dr. Hamilton only records the Buccleuch example, which was slightly damaged and so realised only 80 guineas in 1887, and of which another example realised 240 guineas eight years ago. None of the three states is represented in the British Museum. The original picture itself was sold at Christie's in July, 1894, for 11,000 guineas, at the time the record price for a picture at auction in this country. The fourth highest price paid for an engraving after Sir Joshua Reynolds in the Blyth sale went for a fine example of the first published state of T. WATSON'S



THE DUCHESS OF RUTLAND.

By Sir J. Reynolds, P.R.A. From the Mezzotint by Valentine Green.



CATHARINE, LADY BAMPFYLDE.

By Sir J. Reynolds, P.R.A. From the Mezzotint by Thomas Watson.

rendering of Lady Bampfylde, and this realised 880 guineas; our reproduction is taken from the only example recorded by Dr. Hamilton, namely, that in the British Museum. The previous record for this print was 340 guineas. The print after Reynolds which, previous to the Blyth sale, had long held the first place was Valentine Green's rendering of the three Ladies Waldegrave, Mr. Broadhurst's fine example of the first state selling in 1897 for 540 guineas; Mr. Blyth's example of this was not a good one, although the price paid for it, 500 guineas, was very high indeed: the original picture cost Horace Walpole 300 guineas in 1780-1, and at the Strawberry Hill sale in 1842 it realised 550 guineas. A few of the other prices realised at the Blyth sale may be quoted, although they will appear small when compared with those above quoted: The Hon. Mrs. Beresford, with the Marchioness Townshend and the Hon. Mrs. Gardner, by T. Watson, 440 guineas; Duchess of Buccleugh, with her daughter, whole length, by the same, 300 guineas; Jane Countess of Harrington, by V. Green, 200 guineas; Lady Hamilton as a Bacchante, by J. R. Smith, 240 guineas; Lady Elizabeth Herbert and son, by J. DEAN, 275 guineas, and another of the same, 300 guineas; Mrs. Musters as "Helie," whole length, by C. H. HODGES, 230 guineas; Mrs. Musters, whole length, by J. R. Smith, 380 guineas; Mrs. Payne-Galwey, by the same, 290 guineas; Mrs. Pelham feeding chickens, by W. DICKINSON, a fine impression of the only state, 325 guineas; and the Countess of Salisbury, by V. Green, 450 guineas—in all cases first states. Some very high prices were also paid for a small series of engravings after Hoppner, and among these special mention may be made of a proof by W. SAYS, whole length, of Lady Mildmay and child, 360 guineas—an engraving which five years ago was considered as having reached its highest when an example sold for £73; a pair of open letter proofs of the Douglas children known as "Juvenile Retirement," and the Hoppner children, entitled "Children Bathing," whole lengths, by J. WARD, 360 guineas; and the whole length of Lady Anne Lambton and family, by J. YOUNG, 200 guineas—this last was not a good specimen. The few after Romney included a first state, with date 3 March, 1780, of Henrietta Countess of Warwick, by J. R. Smith, 1,760 guineas, and a first state of Louisa Lady Stormont, by the same, 165 guineas. Mention may also be made of a first state of J. R. Smith's engraving after W. Peters, R.A., of the Hon. Mrs. O'Neill, 225 guineas; and also of an etched letter proof of "The Promenade at Carlisle House," which is exceptionally rare, by J. R. Smith, 200 guineas.



LADY CATHERINE PELHAM-CLINTON.

By Sir J. Reynolds, P.R.A. From the Mezzotint by J. R. Smith.

Colonial Art Enterprise.

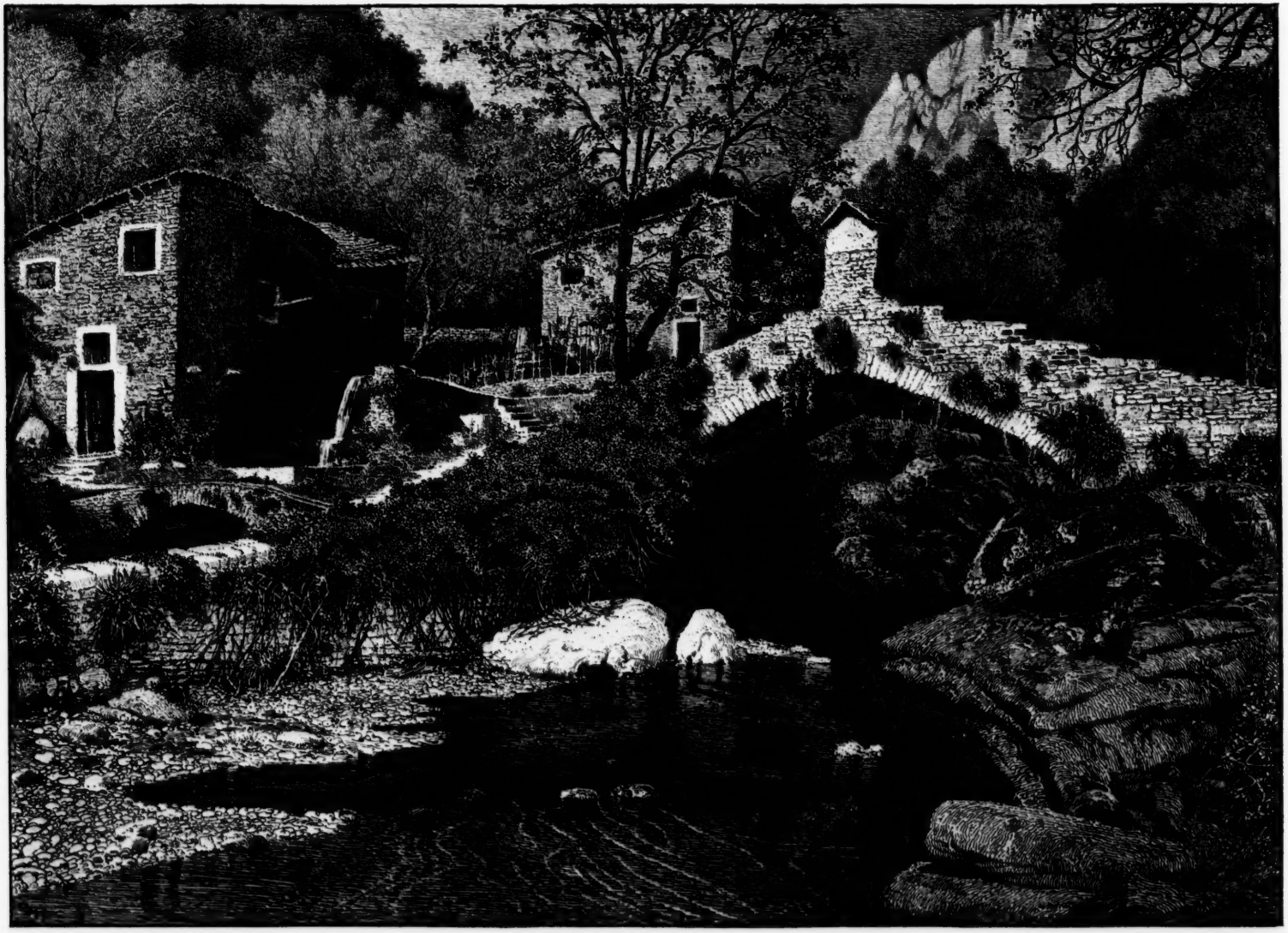
THE Australian Colonies have for some years indulged in friendly rivalry in the matter of national Art collections, and keen interest has been shown not only in the acquiring of pictures by well-known British artists, but in the encouragement of local artistic talent. We were hardly prepared, however, for the prominent association of Art and gold mining accorded by the promoters of the Victorian Gold Jubilee Exhibition, which is to be held this year at Bendigo under the auspices of the Victorian Government. In order to secure a great exhibition of pictures, the trustees of the Bendigo Art Gallery announce that they will purchase a picture in oils to the value of £500 and upwards, "provided it is suitable and adjudged of that value," the work to be by a colonial artist. A further £1,000 is to be disposed of for prizes in an Art Union conducted under the direction of the Exhibition Commission, the prize pictures to be selected from the exhibited works. The Commissioners are to be congratulated upon this practical effort to encourage the Fine Arts, and to develop the native talent of Australia.

Exhibitions.

THE spring exhibition of the Royal Society of Painters in Water Colours is to be commended for its variety and for its freedom from that monotony of ideas and methods which has at times diminished the interest of the gatherings in the Pall Mall gallery. Some excellent landscapes are contributed by Mr. E. A. WATERLOW, Mr. JAMES PATERSON, Mr. EDWIN ALEXANDER, Mr. W. EYRE WALKER, Mr. R. LITTLE, Mr. ALBERT GOODWIN, and Mr. DAVID MURRAY. Mr. WALTER WEST'S "Turtle Doves" and "A Reverie" mark the advent of the clever new Associate. Mr. G. CLAUSEN'S cleverly handled drawing, "The Stable," is distinguished for delightful technical qualities, and the works of Mr. ARTHUR MELVILLE and Mr. R. W. ALLAN deserve hearty praise.

Not for many years has the new English Art Club made so sincere and satisfactory an assertion of its principles as in the exhibition which opened early in April. Mr. P. WILSON STEER'S "Hydrangea," Mr. W. W. RUSSELL'S sunny landscape, "A Holiday," Mr. C. W. FURSE'S portrait of "Mr. Dodgshon," Mr. J. L. HENRY'S "Hayle Harbour" and "The River Bar," Mr. MOFFAT LINDNER'S "Dordrecht," and a clever "Portrait" by Mr. GEORGE THOMSON can all be praised for their high merit; and Mrs. HARTRICK'S "Winter," Mr. W. ORPEN'S "Lady in Black," Mr. ARTHUR TOMSON'S "The Happy Valley," and the water-colours by Mr. H. B. BRABAZON, Mr. F. E. JAMES, and Mr. A. W. RICH, can be reckoned as scarcely less important. Few of the contributors of the show have failed to do themselves justice, and the average of the collection is notably high.

The water-colour drawings of "Castles, Abbeys and Minsters" which Mr. and Mrs. HARRY HINE have been exhibiting recently at the Dowdeswell gallery deserve to be noted as delicate and prettily treated renderings of well-chosen subjects. Their qualities of tender atmospheric colour and sensitive handling and their



ON THE ROAD TO CERIANA, SAN REMO. FROM THE PEN-AND-INK DRAWING BY CLIFFORD HARRISON.

charm of manner made them more than usually worthy of attention; and the exhibition certainly added very appreciably to the reputation which both artists have earned by their work during recent years.

Mr. SUTTON PALMER'S pastel drawings now on view in the galleries of the Fine Art Society are rich in colour and elaborate in detail. They have strength and decision and interpret nature with pleasing freshness; and they show to advantage the special qualities of the medium employed. Yet the weight and solidity of oil paintings belong to them rather than the delicacy and suggestiveness which are the special attributes of pastel when properly used.

Mr. CLIFFORD HARRISON'S versatility has just been well illustrated in an exhibition of his pen-and-ink drawings held at the Graves Galleries. As our readers know, he draws with much confidence and with excellent craftsmanship, and he knows how to select suitable subjects. Possibly he carries elaboration too far and delights unduly in minuteness of finish. But it cannot be said that his work depends for its interest only upon the technical skill displayed in the craftsmanship; it has merits of style and is good in feeling.

SIR FRANCIS SEYMOUR HADEN'S etchings, dry-points, and mezzotints, collected at Messrs. P. and D. Colnaghi's galleries, make a very valuable demonstration of the strength and variety of an artist who, by the intelligence and individuality of his practice, has taken a foremost place among modern etchers. Practically the whole of his life-work is reflected in this show, which can be accepted as a complete and effective record of many years of labour devoted to the realisation of great artistic ideals. Few men could bear so well such a trying test, and fewer still could make a display of such all-round excellence.

The etchings by Mr. F. LAING, lately exhibited by Mr. Gutekunst at his gallery in King Street, St. James's, cannot be said to reach the highest level. Praise is due to a few for delicacy of touch and daintiness of design, and in two or three instances for strength of draughtsmanship as well. But in many of them the artist has missed the refinement of execution and the tenderness of tone gradation that give to the etcher's art its greatest charm, and has concerned himself more with forcible and exaggerated contrasts than with subtleties of handling. We devoted an article to his selected work a few months ago.

The Seventy-Second Exhibition of the Royal Hibernian Academy is chiefly remarkable for the large and welcome influx of exhibits from the other side of the Channel, notably from Scotland, no fewer than twenty-five members and associates, as well as the President of the R.S.A., contributing canvases; while from London comes some of the finest work that has been exhibited on the walls of the Abbey Street galleries for many a long day. But though Irish Art does not occupy the place it ought in the National Academy, there are isolated examples to which places of honour must be given. A portrait of Mr. Pierce Mahony, and another of a little child by Miss SARA PURSER, H.R.H.A., are works showing good drawing and style. Mr. WALTER OSBORNE, R.H.A., shows three good portraits, but his finest effort is "A Children's Party," an ambitious subject in which illuminated Chinese lanterns are daringly introduced, but subordinated with extraordinary effect to the figures of the children. Another Irish artist who demands notice is Mr. P. VINCENT DUFFY, R.H.A., who in "Moonlight in Rathfarnham Demesne," and "Sea Study," shows some fine impressionist work, a refreshing departure from the highly-finished canvases, with which he has hitherto identified himself. "Yarmouth Fishing Boats leaving Harbour," by Mr. EDWIN HAYES, R.H.A., is powerful and convincing; Mr. ALFRED GREY, R.H.A., is represented by no fewer than twelve canvases, all cattle subjects. Mr. ALEXANDER WILLIAMS, R.H.A., has an extensive display of Irish scenery. Mr. H. J. THADDEUS, A.R.H.A., contributes two of the most notable pictures in the collection, "The Comforter," and "The Pope receiving the Oath of Obedience from the Cardinals." "Mazeppa," by Mr. K. WHEELRIGHT, is one of the finest studies of horses ever seen in the Dublin gallery. Mr. N. HONE, R.H.A., gives several of his breezy sea-scapes, full of strength and air.

Reviews.

A List of the Works Contributed to Public Exhibitions by J. M. W. Turner, R.A. With Notes by *C. F. Bell*, Hon. M.A., Oxford. (Bell & Sons. 1901.)

THIS work must command the heartiest commendation of every student of English art, especially of the art of Turner. It is a book for the historian and the collector, undertaken and carried out with the intelligence that might be expected of the Assistant-Keeper of the Ashmolean Museum. Its object is fully explained in the title; it consists of a *catalogue raisonné* of all the water-colours and oil-pictures known to have been sent by Turner himself to the exhibitions, arranged chronologically, with the catalogue numbers—81 water-colours, and 268 oil-pictures—together with a list of the drawings shown at Cooke's exhibitions in 1822, 1823, and 1824, as well as those at Birmingham and elsewhere in the provinces. Each work is described, and pedigrees and sale notes given with something approaching completeness. In short, the book is the work of a scholar, arranged on excellent lines, and beautifully printed at the Chiswick Press. We must, nevertheless, comment on the author's declaration that "the titles of the exhibited works are copied *literatim* from the original catalogues." In that case his printers have played him false, for little departures of punctuation, type-setting, etc., are numerous. In one or two cases the titles are incorrect. Thus, "The Grand Canal, Venice" (p. 131), should be "Scene—a Street in Venice," and "Roseneu" (p. 142) should be "Schloss Rosenau." There is also an error in cataloguing "Buttermere Lake" (No. 90) under 1799. It appeared in the Royal Academy in 1798. With these exceptions the book merits the praise likely to be awarded to it, and the author has a solid claim on the gratitude of his constituents.

Auguste Rodin, Sculptor. By *Léon Riotor*. (Paris, 1901. 1 fr.)

THIS enthusiastic little tribute (of which we have also received copies in French and Spanish) deals with the great sculptor as a draughtsman, a sculptor, a dreamer, with "comments" of the author's own. The first is happy enough, "Rodin knew how to violate Truth." The little pamphlet should be read—even in English; but the translation ought to have been better done.

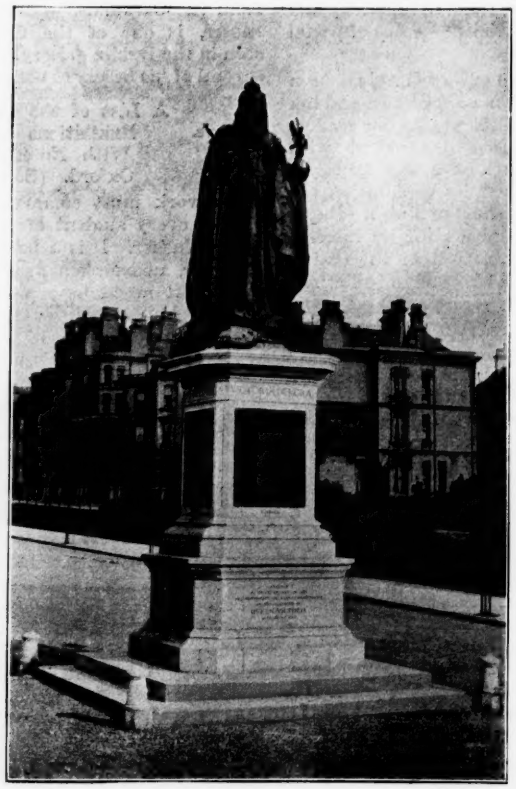
Cartoons by Sir John Tenniel. Selected from the pages of "*Punch*." ("*Punch*" office, 1901. 2s. 6d.)

THOSE who would know why all that is best in England have joined to do honour to Sir John Tenniel, in the celebration of his jubilee on "*Punch*" and on his retirement from that journal, need but turn to the volume in which Messrs. Bradbury, Agnew have conveniently brought together a collection of some 160 of his principal cartoons. This selection has been well made, but, as Mme. de Sevigné said in effect, nothing is

more difficult than to make your choice from a pottle of strawberries. Something is sure to be missed by everyone who has his own favourites. But it will be admitted that we have here every great event or series of events upon which the great cartoonist commented with his pencil: every phase of his art, whether satire, dignity, pathos, humour, with all the enthusiasm and the fun of his nature. Possessors of the "*Punch*" volumes will not need to be told how history is to be reflected in these delightful pages, but even they may care to add this excellent selection to their collection. It traces conveniently the career of the master, from that first double-page (1851), in which the influence of Dicky Doyle is clear, to "Time's Appeal," with which he took leave of "dear old '*Punch*'" in January of this year.

L'Art à l'Exposition Universelle de 1900. Edited by *Jules Comte.* (Librarie de l'Art Ancien et Moderne, Paris. 40 frs.)

THIS is by far the most admirable, complete, and beautiful work on the Art Section of the Paris Exhibition which we have seen. It covers the whole ground, and deals with each separate section according to an excellent system of classification. Each branch of the arts is confined, as to the text, to leading experts and critics whose reputation stands high, and it is so profusely illustrated with line-engravings, etchings, lithographs, photogravures, heliogravures (amounting to over 100), and by 400 blocks in the text, that it is a marvel how such a work can be produced for so inconsiderable a sum. The book is in three parts: The first deals very fully with the incomparable "Retrospective Exhibition" which made the Petit Palais the great success of the Exhibition. That is to say, it treats of the painting, sculpture, ivories, porcelain, goldsmithery, enamels, metal-work, clocks, arms, leather-work, tapestry, and furniture. The second part is devoted to the fine arts in the nineteenth century—painting and sculpture, French and foreign, medal-work, gems, and engraving in its various branches. The decorative arts in the nineteenth century occupy the third part, Ceramics, Textiles, Metal-work, etc., logically classified thus:—Earth—the arts of the fire; wood, metal, textiles (including embroidery, tapestry, tissues, lace, etc.), and book-binding. In short, the art of France, and in slighter measure of the world, is mirrored in this fine book, which, with its delightful illustrations, reflects the highest credit on its talented designer, M. Jules Comte. It is issued in connection with that very admirably produced art monthly, "La Revue de l'Art"—a work which every art lover of means should support.



STATUE OF QUEEN VICTORIA RECENTLY ERECTED AT HOVE
By Thomas Brock, R.A.

New Members. MR. R. W. MACBETH, A.R.A., has been elected a full member of the Royal Society of Painters in Water Colours. The following have been elected members of the Royal Institute of Painters in Water Colours:—Messrs. JOHN HASSALL, HORATIO WALKER, CECIL J. HOBSON, GEORGE C. HAITÉ, and TOM BROWNE.

Obituary. MADAME JULES DE SAUX, better known under her pseudonym of HENRIETTE BROWNE, has recently died in Paris at the age of 72. She was a pupil of Chaplin, and exhibited for the first time in 1853. She painted a large number of religious subjects of considerable power, for which she was awarded medals in 1855, 1859, 1861 and 1863. She has not exhibited for the last fifteen years.

The death has occurred, at the age of 89, of Mr. EDEN UPTON EDDIS, the portrait painter. At an early age he became a pupil of Sass, and entered the Royal Academy Schools in 1827. The following year he was one of the medallists. He painted the portraits of many notabilities of his time, among them, Sydney Smith and Macaulay; but he achieved his greatest success in his portraits of children.

The death has occurred, at the age of 49, of VACSLAV DE BROZIK, the well-known historical painter. He was born in 1852 at Tremosna, near Pilsen, Bohemia, and began his artistic career as an apprentice to a lithographer. He afterwards worked at a porcelain manufactory, where he displayed great taste as a designer. In 1869 he entered the Academy of Painting at Prague, where he was a pupil of Emile Lauffer. His first important work, executed in 1871, was "Eva de Lobkovitz visiting her father in prison." After a stay in Dresden he studied under Piloty in Munich, and in 1876 he went to Paris to study under Bonnat. The following year he gained successful notice in the Salon with "The Marriage of Princess Dagmar and the King of Denmark, Valdemar II." In 1878 his "The Embassy of Ladislas, King of Bohemia and Hungary, at the Court of Charles VII," gained a second class medal. In 1893 he left Paris to take up the position of Professor at the Imperial Academy of the Fine Arts at Prague. Here he painted for the Emperor of Austria the picture now in the Imperial Museum at Vienna, entitled "*Tu felix Austria nube.*" Several of his works are in the public buildings at Prague. He received the first grade of the Legion of Honour in 1884 and the higher in 1890, and the honour of nobility was conferred upon him by the Emperor of Austria.



HOGHTON MILL.

ERNEST A. WATERLOW, A.R.A., P.R.W.S.



"THE CLOUDS THAT GATHER ROUND THE SETTING SUN."

By J. Seymour Lucas, R.A.

AT THE ROYAL ACADEMY EXHIBITION, 1901.—II. THE PORTRAITS.

BY M H. SPIELMANN

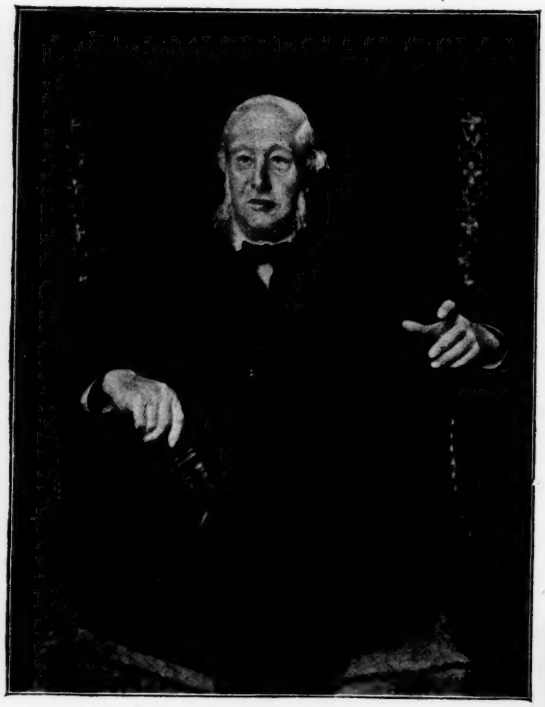
ALTHOUGH the tendency of every nation's painting—like the tendency of costume and of manners—is towards universal conformity, and although we find from year to year a greater inroad in British art, not only of French painting, but of Gallic feeling, the British mind is slow to lose its individuality. Such must be the conclusion to which every visitor to Burlington House must come.

On the other hand, it must be borne in mind that the Royal Academy is representative only of what it approves, in greater or less degree, in art: it does not approve of "broken French" from Montmartre, nor of German-English from the Secession of Munich, and it shows but few examples of those demonstrations on its walls. The experimental spirit of the New English Art Club, the sometimes elegant but often depressing vitality of the International Society, the untamed vivacity of a section of the Glasgow school, and the like, might not exist for all the sign the Academy gives of them. The Royal Academician, Scottish though he often is, has little sympathy with the pictorial flings and strathspeys and the colour-pipings and chromatic pibrochs of the imaginative Northerner.

Now in all this the Academy cannot well be blamed. It is not, as is usually assumed, a representative exhibition like the open Salon of Paris; it is an *Academy*, and as such it has to be academic, and it cannot set the seal of approval on works which violate the teaching which it is at the very same moment imparting in the Schools downstairs: else what would the students think of its consistency? The Academy, in short, is an artistic government of Tory principles: the Outsiders are, more or less, in perpetual Opposition; and if the public is so far on the side of the Academy as to refuse even to attend the meetings of the Opposition in the galleries of the International Society, which we are told is unfortunately the case, the Outsiders cannot fairly turn round (as they do) and accuse the Academy of bad faith, however good their charge of lack of magnanimity. We may, therefore, expect that in the future, as in the past, none but a very slight representation of modern "movements," "phases," and "crazes" will find its way into Burlington House, unless striking originality or unusual excellence overcomes, now and again, the stern disapproval of the champions of tradition.

This year's Exhibition differs little in quality from that of 1900, save that it contains, perhaps, fewer works of that highest degree of merit we are accustomed to find there. Yet, for our part, we

would as lief have an "interesting" Academy as a "good" Academy. It is very delightful, of course, to enjoy the sight of the few really "fine" pictures which make an Academy a good one. But if these pictures are executed on well-known lines, and if their excellence is of degree rather than of kind, we would sooner have an execution in which the works were not quite so good in quality, but the efforts more original in conception, the aim more individual—the mind, on the whole, more alert, more alive, more truly poetical.

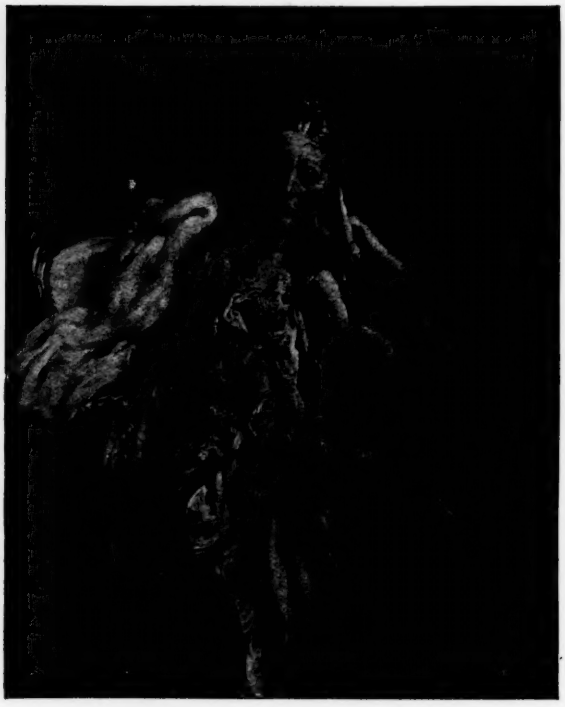


PROFESSOR GEORGE AITCHISON, R.A.

By Sir L. Alma Tadema, R.A.

But the attitude of the public itself is wrong—and has set the artists wrong. The invariable public demand for a "picture of the year"—*the* picture of the year—betrays all the rottenness of "sensationalism." It is this demand for sensation, in its essence morbid and hysterical, which brings us to the Exhibition in a false, unhealthy frame of mind. We ask for a *clou*—we practically demand from the Academy every year its Eiffel Tower. It does not please us that there should be half a dozen masterpieces: we wish that one should be pre-eminent to talk about—not so much that one should be better than the others, but that the others should be worse than the one. The ordinary visitor to the Prado asks which is the *finest* Velasquez in the gallery, and does less than justice to the rest. He visits the Salon Carré at the Louvre, and takes but a condescending run through the other galleries. It is not a wholesome seeking after excellence, this; it displays not so much appreciation of the best as inability to appreciate the nearly-best. And so the public demand produces the artists' supply.

The painters are thus infected—the less well-balanced of them—and in course of time are induced to offer works which will attract attention not so much by sound excellence as by qualities that astonish. The crowd is more completely delighted by fireworks than by other displays more solid and more truly beautiful. The exclusiveness, the tyranny, the oppression—what you please—of the Academy at least does this for us; it saves the public from the eccentricities, the absurdities, the will-o'-the-wisp creations which delude the public at the Paris Salons and elsewhere, and debase the taste of the nation which is regaled on them. No wonder that the sensation-mongers cry out so loud in England!—but the trouble is that their shouts drown the voices of the genuine young artists who honestly think that they have something to say, and yet



LADY HICKMAN.

By A. S. Cope, A.R.A.



HER LATE MAJESTY QUEEN VICTORIA.

By J.-J. Benjamin-Constant. By Permission of the Proprietors of "The Illustrated London News," who are Publishing a Photogravure.

are denied a hearing in the halls of the Academy.—There is, no doubt, "*a* picture of the year" this time, but we prefer to consider the Exhibition as a whole, even though "the"

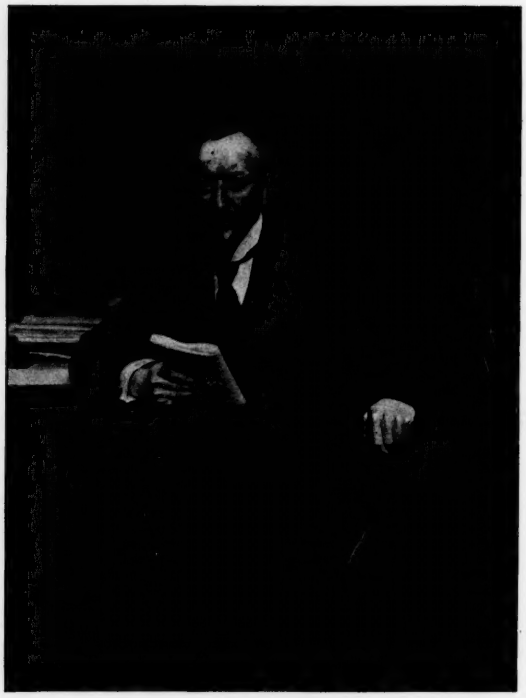


MRS. ROSCOE BRUNNER.
By Solomon J. Solomon, A.R.A.

picture must be proclaimed a work of commanding merit.

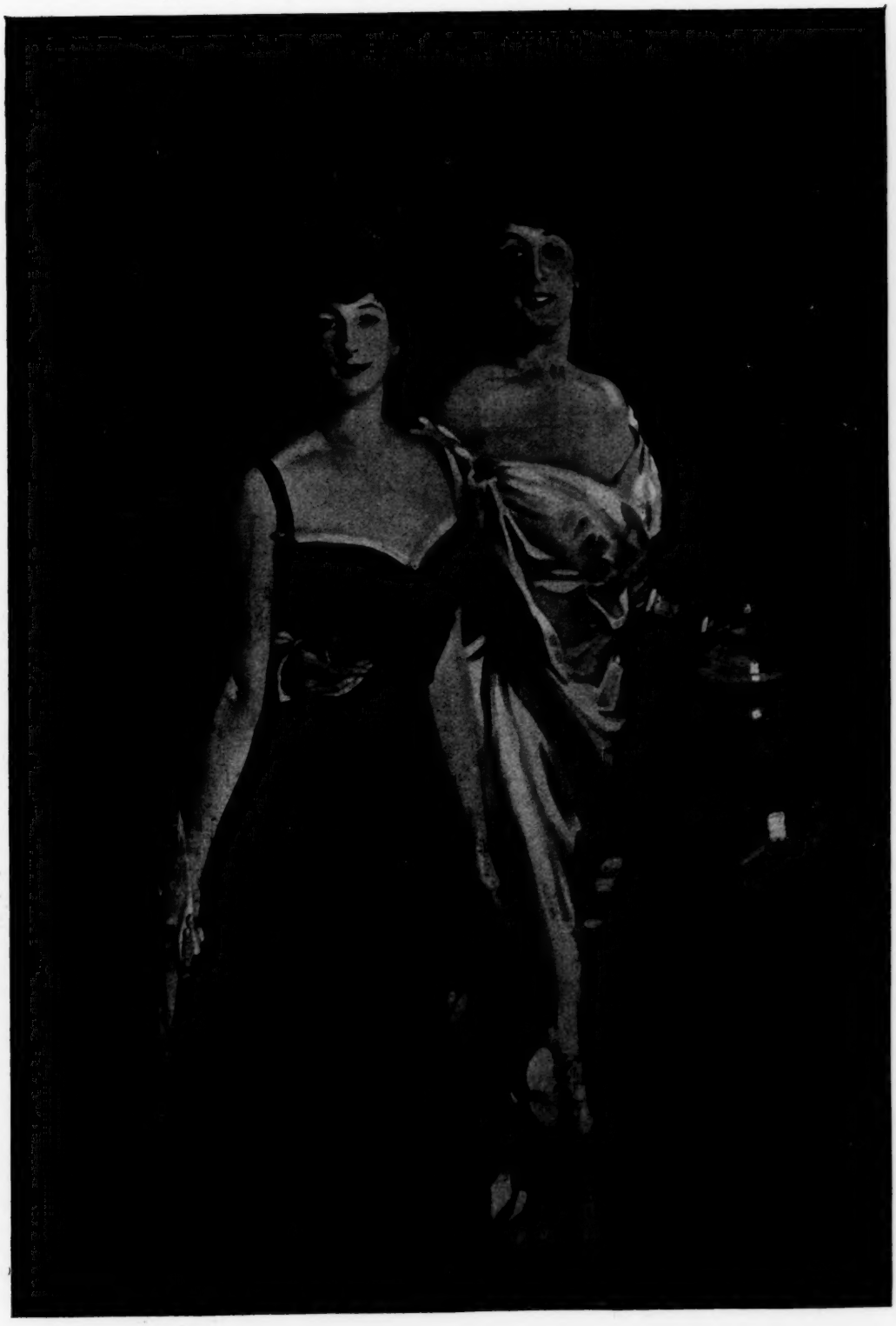
Let us first turn our attention to the Portraiture. It is a strong section—perhaps the strongest in the Exhibition. Moreover, it is perhaps the most interesting—for it tells us more than any other; the truth being that a good portrait is not only a biography of the sitter, but, in a sense, an autobiography of the painter. You may be interested in both men, and in the execution as well, and discover some unsuspected peculiarities of your own taste into the bargain. Portrait-painting is a tell-tale art. Is the artist shallow?—he gives you the mere superficial face. Is he a profound student of human nature?—he gives you the very temperament of the sitter. Is he a poet, a lover of decoration?—he gives you a fancy vision, an opulent arrangement, that may please his poetic and decorative sense, and leave untouched, perhaps, the humanity of his subject. Is he *insouciant*, brilliant, vainglorious?—he paints in flashy style to catch the eye, satisfied if he succeeds in doing as much. Is he earnest, tenacious, honest, sincere?—he works with hand and mind inspired by the memory of Holbein and his noble kind. The man of prosaic thought will produce a portrait of no more significance than a coloured snapshot.

Of most of these classes there are examples here, representative works; but there is little need to label them. The most striking contribution is that of Mr. Sargent—though whether his most successful achievement be "The Daughters of A. Wertheimer, Esq.," or the smaller "Mrs. Charles Russell," it is difficult enough to determine. Both are performances of the most brilliant character, and do the highest honour to the painter. Dexterity could hardly further go; the vivacity—especially in the case of the young ladies—is almost painful. Frankly—now that Mr. and Mrs. Wertheimer and both their daughters have been painted by the young master—what is the cumulative result? For my part, I should not like to live in a room with these four living, almost breathing, faces



HENRY ARTHUR JONES ESQ.
By Hugh C. Riviere.

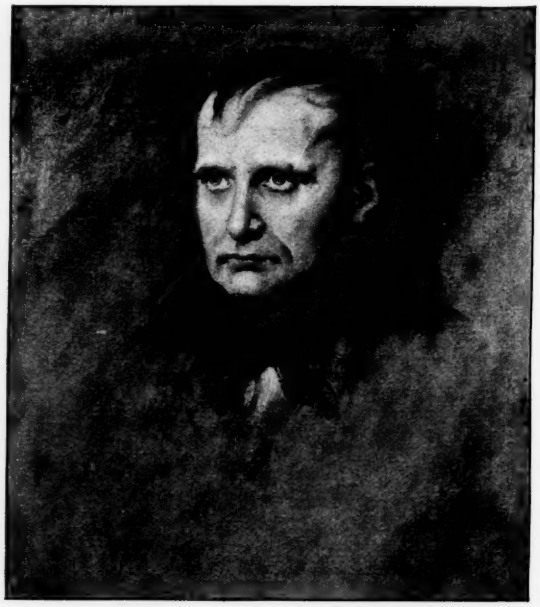
looking at me from the walls, interesting as they are. It was not thus that Titian painted, not thus Velasquez. They stopped short of a degree of illusion that almost annihilates the fine decorative quality of the canvases. The background in the "Daughters" is a



THE DAUGHTERS OF A. WERTHEIMER, ESQ.

By J. S. Sargent, R.A.

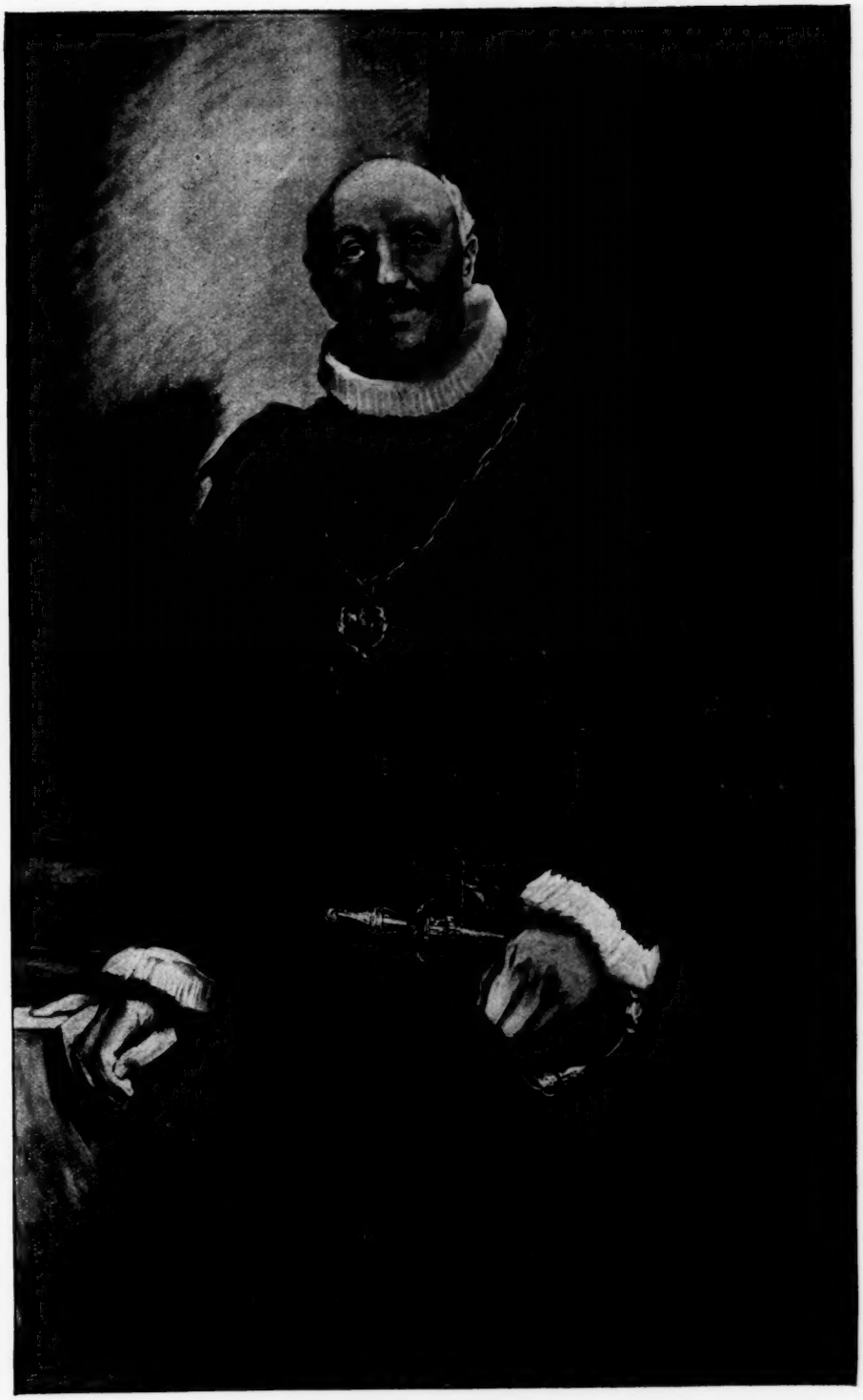
creation—in invention, taste, and appropriateness excellent; yet we have eyes for nothing but the defiant vivacity of the ladies. The picture is original in its grouping, admirable in colour, daring in its line, while the faces appear tell-tale of the characters of the sitters. Ah!—but the *real* characters—are they given here? Surely it is too obvious for that. The artist seems to have removed the glazing of Nature and left his picture "skinned." The "Mrs. Charles Russell," though low in tone, and in parts not in the painter's happiest colour, speaks to us in a truer note. Mr. Sargent has looked much deeper here, and what he tells us of this pathetic face is very interesting and very sad. "Mrs. Cazalet and her Children" is a much larger and more showy work, suggestive at first of Lawrence, but full of original invention—and that perhaps not the most felicitous. The lady is beautiful, and is beautifully rendered; the great red curtain is novel enough in arrangement, but the children, excellently as they are painted, are not the most successful of Mr. Sargent's brilliant creations. Other portraits come from him, none quite so important—save, of course, the masterly background in "Sir Charles Sitwell and Family." Mr. Sargent, indeed, fills a great place in art in England, and proves, by the distance he puts between himself and his most skilful imitators, his immense superiority. Yet *premier coup* painting does not seem to make rapid progress in the Academy, perhaps because Titian's opinion of it is generally accepted by the Members. "The poet who improvises," said the great Venetian to one who questioned him on the point of direct painting, "cannot hope to make pure verses." He may amuse and entertain, and even dazzle, but he will not retain the sincerest respect and earnest admiration of the generations who follow. It is he who carefully removes the "scaffolding" who presents to us the most complete work of art.



ST. HELENA: "THE LAST PHASE."
By James Sant, R.A.

At the opposite pole stands Sir L. Alma-Tadema's "Professor George Aitchison, R.A." Here no feats of execution stand between the spectator and the sitter; the painter is only there in the masterly treatment of colour-harmony, the admirable arrangement, the keenly-seen character. It may be *léché*—smooth, and laboriously, not painfully worked—but it is in the school of Holbein and Van Eyck, not of Velasquez in his more summary moments. It is probably the finest of all the artist's portraits, while the colour has been surpassed in none of his works: as a likeness only is it somewhat open to criticism. The decorative, opulent arrangement of "The Duchess of Buckingham and Chandos," by Mr. Frank Dicksee, strikes another note; it is the furniture-piece of great beauty and attractiveness, which embellishes a wall as a fine tapestry decorates the princely hall. It is richly conceived in its sober harmony—a harmony which, it appears to me, is disturbed only by the touch of lake in the Japanese fan and on the leg of the chair. Mr. J. J. Shannon excels in his "Mrs. Walter Fenwick" and other works, all scholarly, refined, and somewhat low in tone. Mr. S. J. Solomon is more brilliant in his vivacious "Mrs. Roscoe Brunner," his best portrait of a lady, and displays still higher power in "W. H. Dunn, Esq." (in huntsman's dress), excellent in character, and not less in the treatment of the red coat.

The head of "Napoleon" (in reality a portrait) by Mr. Sant is not by the rules of the Academy strictly admissible, but it is noteworthy as being drawn with delicacy and force and without trick. Professor von Herkomer has had better years than this in his single figures, but the "Duke of Somerset" is good in arrangement and expression, while the "Lord Provost of Dundee" is an admirable example of a civic portrait of a high class. Mr. A. S. Cope is at his best in a series of portraits, but none of them



THE DUKE OF SOMERSET

By Professor H. Von Herkomer, R.A.

surpasses the beautiful bit of character and tender harmony of colour—ivory and soft blue—displayed in his "Lady Hickman." It is refined, subtle, and tender, yet strong—a portrait of a



VISCOUNT POWERSCOURT, K.P.
By Walter Osborne, R.H.A.

lady gracefully passing into years—a portrait to live with and love. Something of the same character is to be seen in Mr. Herbert Olivier's "Mrs. Edwin Bale," in which a fleeting expression of great charm and well-controlled vivacity and humour are elegantly combined. Mr. Orchardson is not at his best; his "Henri Riviere, Esq.," is thin, and his large "James Bunten, Esq."—a man with a gun, resting—is empty. They have fine qualities of the distinguished painter, but not the finest nor the strongest. The great equestrian portrait by Mr. Furse of "General Sir Charles Nairne" with his Staff, is a fine, noteworthy achievement, without fuss, but sober, and conceived in the right spirit, and appropriately designed for its great scale. Mr. Walter Osborne's "Viscount Powerscourt" is acute as a criticism and painter-like, the work of a very clever artist. "Prue," a three-quarter-length of a seated girl in whites and greys, by Mr. Alexander Roche, is an excellent example of the better work of the Scottish school: quiet and unobtrusive, yet claiming attention by its singular merit. Mr. Macbeth is once more at his best in the charming little portrait of "Mrs. W. Oliver," framed in growing and hanging flowers; and Mr. Hugh Riviere's "Henry Arthur Jones" is excellent in character, but unfortunate in pose. It reminds one of Woolner's "John Stuart Mill."

Among the lesser-known artists are several who stand forth by their performances. Mr. Taylor's "Humphrey Roberts, Esq.," is a good piece of character; Mr. Van Havermaet's "Children of John Hassall, Esq.," strong in itself, is an example of an attractive and skilful foreign manner, although it carries too far its protest against "mere prettiness." "The Rev. A. Cotton" brings forward the name of Mr. A. Macdonald by its drawing and lighting; Mr. E. Noble's picture called "The Book-Case" is a charming portrait of a girl; Mr. Harold Knight's "Portrait of a Lady" is full of dignity and is



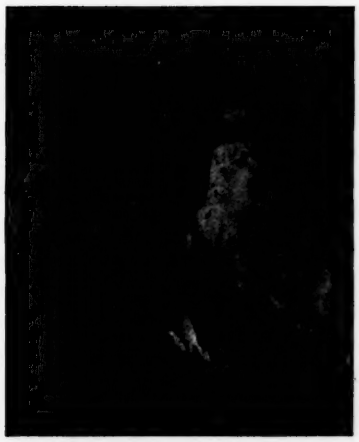
THE HON. MRS. MARSHALL BROOKS.
By Luke Fildes, R.A.

good in design; while Mr. Harrington Mann's "Grandchildren of Michael Nairn, Esq.," rather grim in its note of colour and treatment, is addressed to the student of art rather than to the general public.

(To be continued.)

OUR RISING ARTISTS: MR. ALBERT TOFT.

By JOHN HAMER.



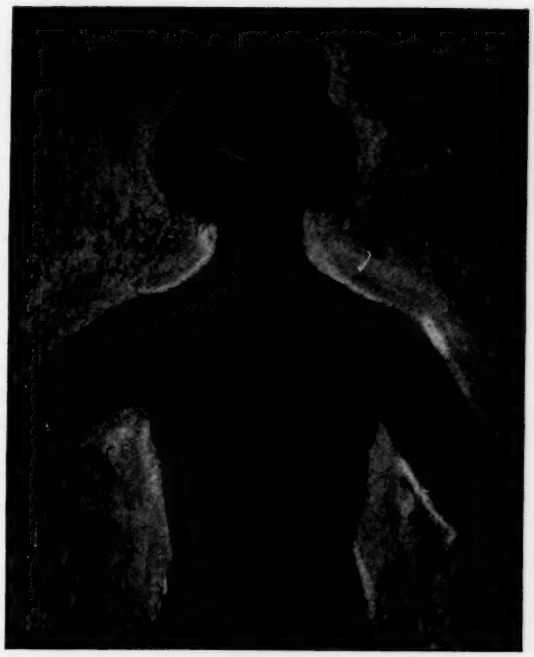
ALBERT TOFT.
By Himself.

ENGLISH sculpture of twenty years ago had little importance for the foreign critic, if indeed it existed for him at all; and if now we are beginning to hold our own in this great art among the nations of Europe, we may justly give credit for this to a small body of workers, among whom may be included Mr. Albert Toft. France has a greater number of sculptors than ourselves, but the best English work is not in quality below that of the Continent; and it is pleasant to know that at length such work is freely recognised and admired abroad.

Mr. Toft was born in 1862 in one of the suburbs of Birmingham. He belongs to an old Staffordshire family of art workers, many of whom, during the last two centuries, have done distinguished work in their particular branches. His father is a man of talent, not merely as an art worker, but also as an inventor; for twenty years he was principal modeller to the great firm of Elkington, and while with them produced many important works for Queen Victoria.

It is not Birmingham, however, but the district of the potteries, which was the centre of activity of the family. It was to the Wedgwoods that Mr. Toft, senior, on leaving Birmingham, transferred his services, and it was with this house that Mr. Albert Toft began work on leaving school. His evenings were spent at the Schools of Art at Hanley and Newcastle-under-Lyme, where (as well as at Messrs. Wedgwood's) his artistic leanings soon showed themselves. At the Newcastle School he gained a National Scholarship at the age of 18, which enabled him to come to London to study at the (present) Royal College of Art. During the three years he held the scholarship he studied chiefly from the life under the able and distinguished Professor Lanteri. As a student he held his own, taking many prizes; among them the first of the schools for the model from life.

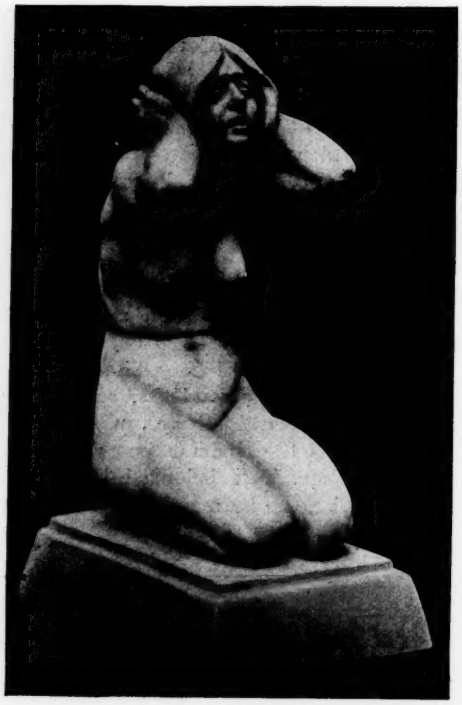
After this training at Kensington he determined to begin at once that career of artistic production which has been the sole ambition of his life. To be long penniless, to be hungry, to despair at times, and yet to hope against hope: all this he has known, and he is stronger for the experience. But these struggles, severe though they were, left no trace of bitterness; to such a temperament life is so interesting, art is so enchanting, that no time is left for cherishing bitter memories. Old friends and fellow students, scattered now throughout the world of art, will recall the story, for it was the common knowledge of the set to which Mr. Toft belonged in that day. "The born artist, the born solitary" will "follow his star," and the sufferings of his predecessors will profit him little—he has to live it all over again.



A STUDY.
By Albert Toft.

He began humbly, making small bas-reliefs of well-known men and studies of busts. But

once started on the artist's career, he has never turned back. His achievement is remarkable for a man still so young, but he is full



HAGAR.
By Albert Toft

of life and nervous energy. One feels that he is the artist to the finger tips, but an artist of the creative order, to whom life is the supreme thing—the great reality. He is an illustration of the saying, which will be easily understood if we remember his ancestry, that all true art is the culmination of a great tradition. Here also, as everywhere, the law of evolution is at work.

But, after all, the vitally interesting quality in the artist is not his training nor his outward appearance, but his temperament—that mysterious something—individual, striking, poetic—which makes the result of his labour different from other men's. We have all a certain power of imagination, but the gift of expression in any form of art, which is at once imaginative and of universal appeal, is of all gifts the rarest. Mr. Toft describes himself as a realist, both by temperament and in the practice of his art. But a realist in the French sense he certainly is not; in proof of which let us go to Larousse for a definition. "Realism," he says, "is a tendency of certain artists and writers of our day to represent nature under its real and purely material aspect." This is Zola-ism in its worst form, which is as much opposed as anything well could be to Mr. Albert Toft's methods. Rather let us describe him as an imaginative realist, who, though he always goes to nature for his models, imparts to his work a quality of soul and charm of which the French realist has not the secret. For imagination is the true shaping faculty.

He has worked in colour and black-and-white to some extent, as well as in sculpture, but it is the last-named art which he has made the real concern of his life, and of the result of this work I must now speak, though I can only do so within narrow limits. One of his earliest works (1889) was a statue of Lilith. Later (1892) was



FATE-LED.
By Albert Toft.

the life-size marble statue "Fate-Led," which was exhibited at the Royal Academy; it is now in the permanent collection of the Walker Art Gallery, Liverpool. It is a poetic expression of the Greek idea of the power of Fate, awe-

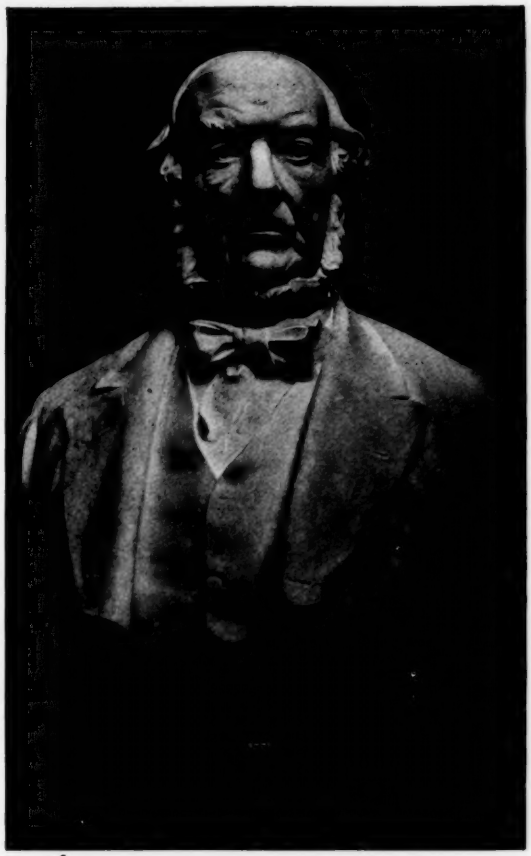


A CHALK STUDY FOR SCULPTURE.
By Albert Toft.

inspiring, baffling, irresistible. A very different work, "The Sere and Yellow Leaf" (1892), was exhibited at the Academy, and afterwards in Paris. It is an entirely faithful and pathetic portrait of an old man, withered but erect, and human to the last. Somewhat later (1894) was "The Oracle," one of the sculptor's best and most characteristic works. Something of Egypt is here in form, something of Greece in idea, with the witchery and haunting mystery of the East, yet with a poetry and charm quite individual and modern.

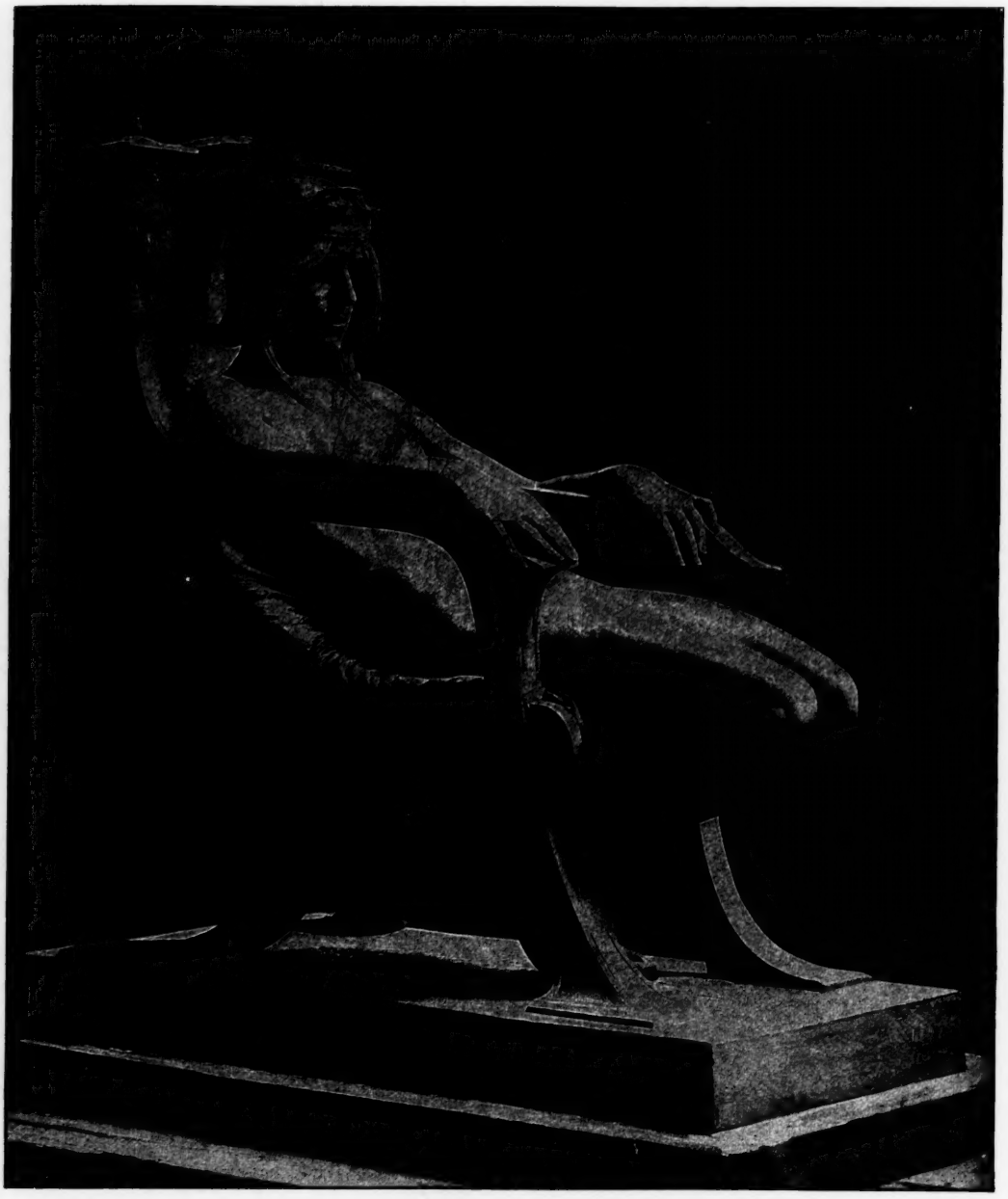
Next, but in the same year (1894), came "The Goblet of Life," a life-size seated figure, young, utterly unmindful of the mysteries of our being, its baffling problems, and the death that comes to all; in the life of the senses there is joy enough, it seems to say; and in so saying it speaks for humanity, for the ascetics are still in a minority. Something in the form once more speaks of Egypt, in whose art Mr. Toft shows keen interest, justly remembering that she was the great nursing mother of our race.

A year or two were next devoted to smaller works, many of them charming statuettes which were originally intended as studies for larger figures. But in these models the artist fully expressed his ideas, and passed on to other works. "Spring" (1897), which shows Mr. Toft in a lighter vein, was in the Academy; the original model was purchased for the City of Birmingham Museum and Art Gallery. Then came "Hagar" (1899), also shown in the Royal Academy, in which once more we have the soul of the artist, alike in type, form, and symmetry. Hagar is in the wilderness; the water is spent in the bottle, and the child is hidden from her sight, that she may not see its death. All those ideas of life and death, mystery and love, which have appealed to a hundred generations, and will appeal to a hundred or a thousand yet unborn; these are at the root of his art, as they are at the root of all great art. Another work of Mr. Toft's, and one of the most charming, is "The Vision" (1897). His portrait-sculpture, public monuments and memorials are sufficiently numerous. Of Mr. Gladstone (who, in quite an unusual way, gave him several sittings) he



THE RT. HON. W. E. GLADSTONE.
By Albert Toft.

executed a fine bust, which, as is well known, is regarded by the family as his best portrait-bust. Subsequently Mr. Toft was commissioned to



THE SPIRIT OF MELANCHOLY

execute copies in marble, one each for Mr. Henry and Mr. Herbert Gladstone. A large statue of the late Mr. Richard, M.P.; a bust of Leschetizky, others of Mr. Cunninghame-Graham, the late Sir William Pearce, and the late George Wallace, the last now in the Victoria and Albert Museum; these and many others will be remembered by those who saw them in public exhibitions in London or abroad. He has been from quite youthful days an exhibitor at the principal galleries in England, and at many places on the Continent.

Of his recent works, the life-size statue of

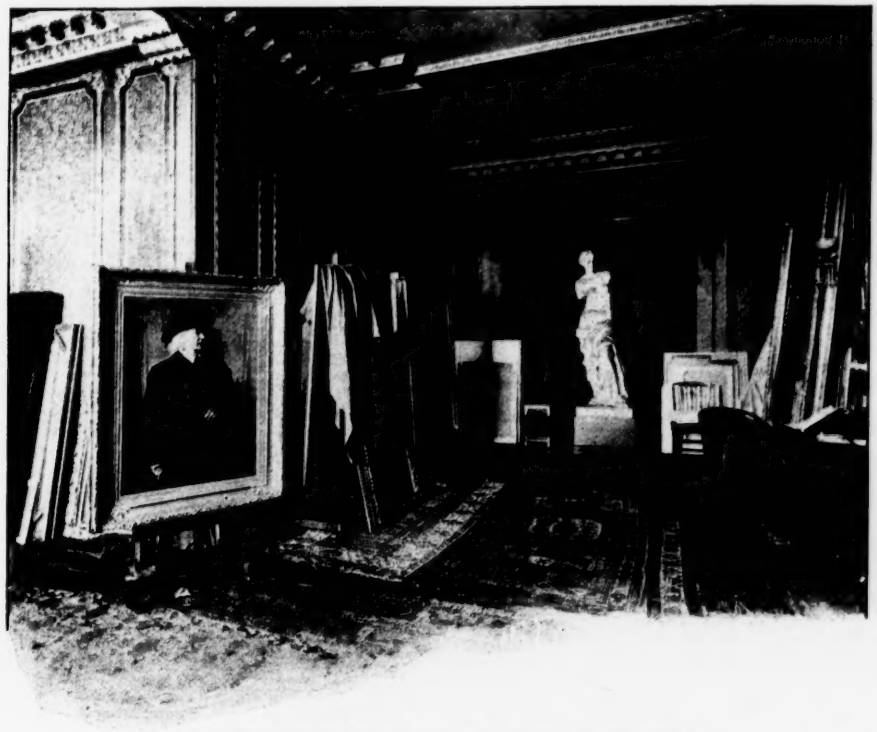
"Victory" (1900) was not ready in time or it would doubtless have been seen at the Paris Exhibition. For this year's Academy he has modelled a seated figure, "The Spirit of Philosophy," which seems to me to have all the rhythmic grace of his best work. Other works at present occupying his attention are a monument to the author of "Festus" (Mr. Philip James Bailey), a life-size statue in marble of the Chief of Bamra (for India), and a statue of the late Queen.

If we judged solely by the evidences of achievement which are to be found in his studios, we should expect to find Mr. Toft absorbed in his art, to be almost a fanatic in the cause of sculpture; but he has other generous enthusiasms, which show his competence and breadth of view, which are indeed the best signs of a brilliant career.

ARTISTS' STUDIOS: AS THEY WERE AND AS THEY ARE.—II.

By WALTER GOODMAN.

GEORGE MORLAND, whose works are now counted among the most valued possessions of public and private collections, painted chiefly in pig-styes, stables, pot-houses, and wayside inns, partly because his subjects were to be found ready-posed in those places, partly because his miserable gains at no time permitted the artist to enjoy the luxury of a well-appointed studio. But in those economic days the most prosperous of painters worked in a room scarcely entitled to be called a studio. Indeed, from the time of Reynolds to that of Turner the studio proper was usually an ordinary apartment on the first or top floor of a private house. The light was obtained either from a single window or from the middle one of three, the other two being blocked or darkened by shutters, while the light was concentrated by covering the lower half of the middle window with a green baize curtain. In some cases the wall space above the window was cut away so as to admit more top light than before. In Gower Street, Newman Street,



THE EDINBURGH STUDIO OF SIR GEORGE REID, P.R.S.A



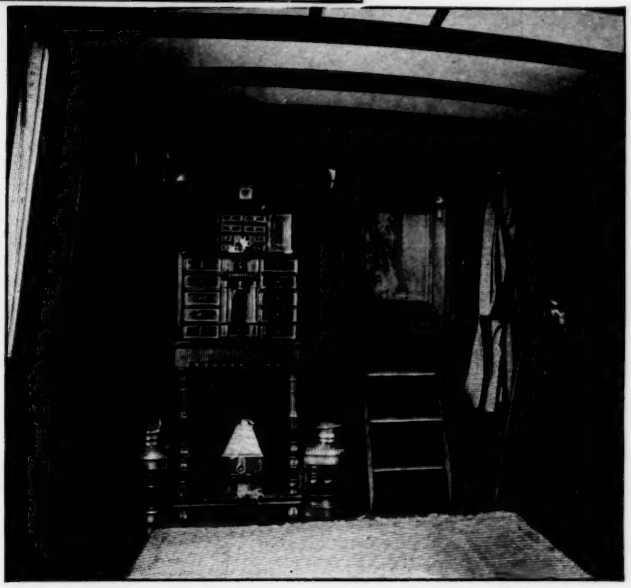
THE STUDIO OF MONSIEUR J. L. GÉRÔME.

(Engraved by Baude.)

and Fitzroy Square, which at one time contained the favourite dwellings of fashionable artists, opposite the house where Hogarth once lived. Sir Joshua's "study," as he preferred to call it, was octagonal in form, measuring twenty feet long by sixteen wide and fifteen feet high. The window was square, and stood some nine feet from the floor, so that the rays of light fell something after the Rembrandt pattern, except that they were rather more diffused. The sitter's chair was placed upon a raised platform, or artist's throne, about one foot and a half from the ground, and stood on casters. The chair is still religiously preserved as an interesting relic of our great



THE YACHT STUDIO OF MR. C. NAPIER HEMY, A.R.A.: LOOKING FORWARD.



LOOKING AFT

there are still to be seen windows cut away in the manner described.

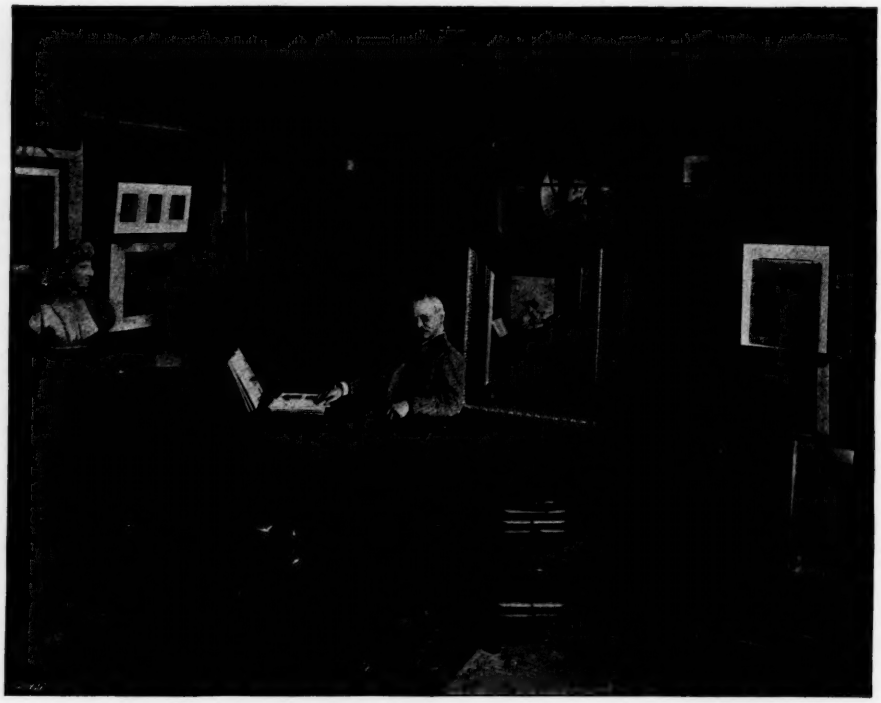
The walls of such a "painting-room," as it was then more modestly called, were distempered a dull red or maroon, and against them were placed dusty plaster-casts, heavy old-fashioned furniture of the Wardour Street kind, and rusty armour, with here and there a shelf of dusty jars and bottles of no particular date and of no particular service, unless to assist in lending a picturesque aspect to the otherwise gloomy and stuffy apartment. Once in a way the painting-room was expressly built on the roof of a private house, and in that case a sloping skylight was "let in" over the window, or it was placed flat in the centre of the roof. But it was a comfortless chamber at the best, and of scanty proportions.

The first President of the Royal Academy was located professionally for some years in a private house in St. Martin's Lane. Then he moved to Great Newport Street, and in more prosperous times he purchased a handsome dwelling on the west side of Leicester Square, almost

portrait-painter, together with his favourite palette, both of which are to be seen in the Diploma gallery of Burlington House.

Turner's painting-room was on the first floor of a dreary house in Queen Anne Street, where the artist lived from 1812 to 1851. But the

chamber which gave birth to "Italy," the "Temeraire," and other great works now in our National Gallery, was full of accumulated dirt, of greasy hangings, and of dilapidated furniture; while further evidence of the positive squalor and discomfort in which the great painter lived is afforded by the fact that on rainy days the water often streamed down the precious canvases from leaks in warped sashes and ill-fitting skylights. Yet this painter of some of the noblest landscapes of any school of art accumulated and left a large fortune.



THE STUDIO OF MR. G. A. STOREY, A.R.A.

But if Turner's "drawing-room," as he persisted in calling it, was scarcely inviting from the social point of view, it was sufficiently lofty and roomy, while it possessed, moreover, a capital north light. All the same, artists since his day have invariably looked to their creature comforts, and, apart from this consideration, not a few have found it necessary to fit and furnish their homes in accordance with their taste or in harmony with the department in art they have taken up. Among the first to set the example was the late Lord Leighton;—and who that has visited his handsome abode in Holland Park Road will ever forget that entrance hall with its splendid Moorish vestibule; the fine staircase of carved oak, leading to further art treasures on the walls, to imposing passages, and to the noble studio itself, in which many objects sufficiently characteristic of the painter's style were to be found?

What a complete contrast was, and happily still is, Leighton's painting-room with that of Turner, or, it may be, to any of the late President's predecessors. And what of the palatial classic residence of Mr. Alma Tadema, with its tessellated flooring, its marble columns, its Greek and Roman friezes, and gilded adornments, all of which, and much more besides, are in strict harmony with the class of subjects preferred by this delightful artist?

Then turn to Mr. Frederick Goodall, and see how like his favourite art mistress are the Moorish and Oriental fittings and hangings of the elegant suite of apartments which serve as studio, lounge, reception-room, and show gallery. Next, carry your memory back to the many fine ateliers in the palatial houses of Melbury Road, Kensington, beginning with those of Mr. Luke Fildes and Mr. Colin Hunter, and ending, perhaps, with the interesting picture-gallery and studio of Mr. Watts, and the bright, cheerful habitation of Mr. Marcus Stone. Go the round mentally also of the not less imposing art homes of South Kensington, of St. John's Wood, and



M. BENJAMIN-CONSTANT'S FORMER STUDIO IN THE IMPASSE HÉLÈNE, PARIS.

Engraved by Baude.

Haverstock Hill, pausing on the way at Knightsbridge to see the unpretentious but eminently characteristic and serviceable atelier of Sir Edward Poynter, P.R.A.

As a general rule, artists here and abroad are not given to much decorative display, except in respect of the approaches to their studios and the objects they are in the act of depicting. Millais's last painting-room—and he owned a number in his time—was remarkable chiefly for its vastness, its huge side-window of plate-glass, and its finely-carved chimney-piece, over which hung a solitary old master, which the modern master greatly admired. But beyond a few pictures and a choice piece of tapestry, the chamber contained little besides implements of art and the artist's glowing canvases. Not better furnished and decorated is the huge studio, at Bushey, of Professor von Herkomer, as big as a riding-school, whose walls were at one time covered with a single but effective arrangement of thin black gauze over a silvery ground, a device intended to lend distance to the enchantment of the artist's view of studio atmosphere. His lighting is mostly derived from a wide window placed high upon the tall wall, this being supplemented by a more subdued cross-light.

The atelier, in Paris, of M. Carolus-Duran is also simple as concerns its internal adornments, there being nothing much to attract the eye besides the rich hangings of bright-coloured plush which that painter so often introduces by way of background in his portraits of fashionable beauties and millionaires. But the visitor, on entering, is struck by the singular nature of the lighting, which seems to proceed from a big window artfully concealed from the naked eye.

Among luxuriously-furnished ateliers in the same gay city, that of M. Benjamin-Constant ranks high by reason of the wealth of Oriental objects of value which it contains. Especially was this the case in his old studio in the Impasse Hélène. Indeed, after entering this highly-picturesque sanctum with its subdued light, its suggestive draperies and "surprise" nooks and corners, it was not difficult to fancy the place peopled by turbaned Turks seated upon divans, or ladies of the harem reclining languidly upon couches in mysterious alcoves, with hookahs and mother-o'-pearl stools at hand.

A complete contrast to M. Benjamin-Constant's temple of art is the more matter-of-fact painting-room of Señor Madrazo, in the Rue Beaujon, near the Champs Élysées. Upon first peeping in the visitor becomes well-nigh blinded by the blaze of light which pours into the spacious chamber apparently from all sides of it, so that for the moment one is impressed by the belief that the place is an elegantly-furnished photographer's glass-house. Indeed, the lighting is mostly derived from an enormous sloping window running along one end of the entire roof, this being met by a corresponding window of ground glass in the wall. More light can be introduced by removing a thin partition or screen dividing the apartment into two distinct ateliers, so that it is not surprising to find that the eyes of the Spanish painter are carefully shaded when at work with the wide brim of a crownless straw hat. It is also easy to point to the style of the brilliant colourist by reference to the brilliancy of the surroundings, and to see that he is not afraid to face Nature under the sunniest and brightest of circumstances.

Plenty of daylight was also at the disposal of the French painter, Jean François Millet. But, unfortunately, the impecunious author of the famous "Angelus" was too often compelled by circumstances, and not from desire, to work in the open air. This, if in some respects an advantage to the painter of peasant scenes, was in other ways a source of much personal and professional discomfort. For it may be fairly assumed that if Millet had possessed a decent atelier in place of the miserable hovel which served as painting-room, parlour, kitchen, and all, he and his family might not have been left to starve at a time when their more prosperous countrymen, Meissonier and Gérôme, were receiving untold gold for their *chef-d'œuvres*, and living like princes in châteaux built by themselves.

Assuredly the studio does not make the artist quite in the same way as the tailor is said to make the man. It very materially assists, however, in the making of a picture, while in these fashionable times of private views and Show Sundays a well-regulated studio goes far towards impressing the visitor with a proper appreciation of the artist's worth, and at the same time helps to enhance the merits of its performances by showing them off to the best possible advantage.



THE CAST SHOE.

By GEORGE MASON, A.R.A. In the National Gallery of British Art.

AN INTERESTING EXPERIMENT:

"THE CAST SHOE," BY GEORGE MASON, A.R.A.

THIS reproduction of Mason's celebrated picture is more than usually interesting. It is not only that it is (as it seems to us) a particularly good specimen of the three-colour process: the process, that is to say, in which only three blocks are used, each with a separate ink—one red, one yellow, and the other blue, the infinite tones and colours being obtained from the automatic mingling of the primaries as they are successively laid on the paper. It is that the original picture, now in the Tate Gallery at Millbank, was not removed for the purpose; the three photographic negatives (one for each colour) were taken in the Gallery; they were removed to the block-makers (Messrs. André and Sleigh, of Bushey), and there the blocks were made. The result is before the reader, and illustrates, we may be pardoned for thinking, the extraordinary advance now being made in the reproductive arts.

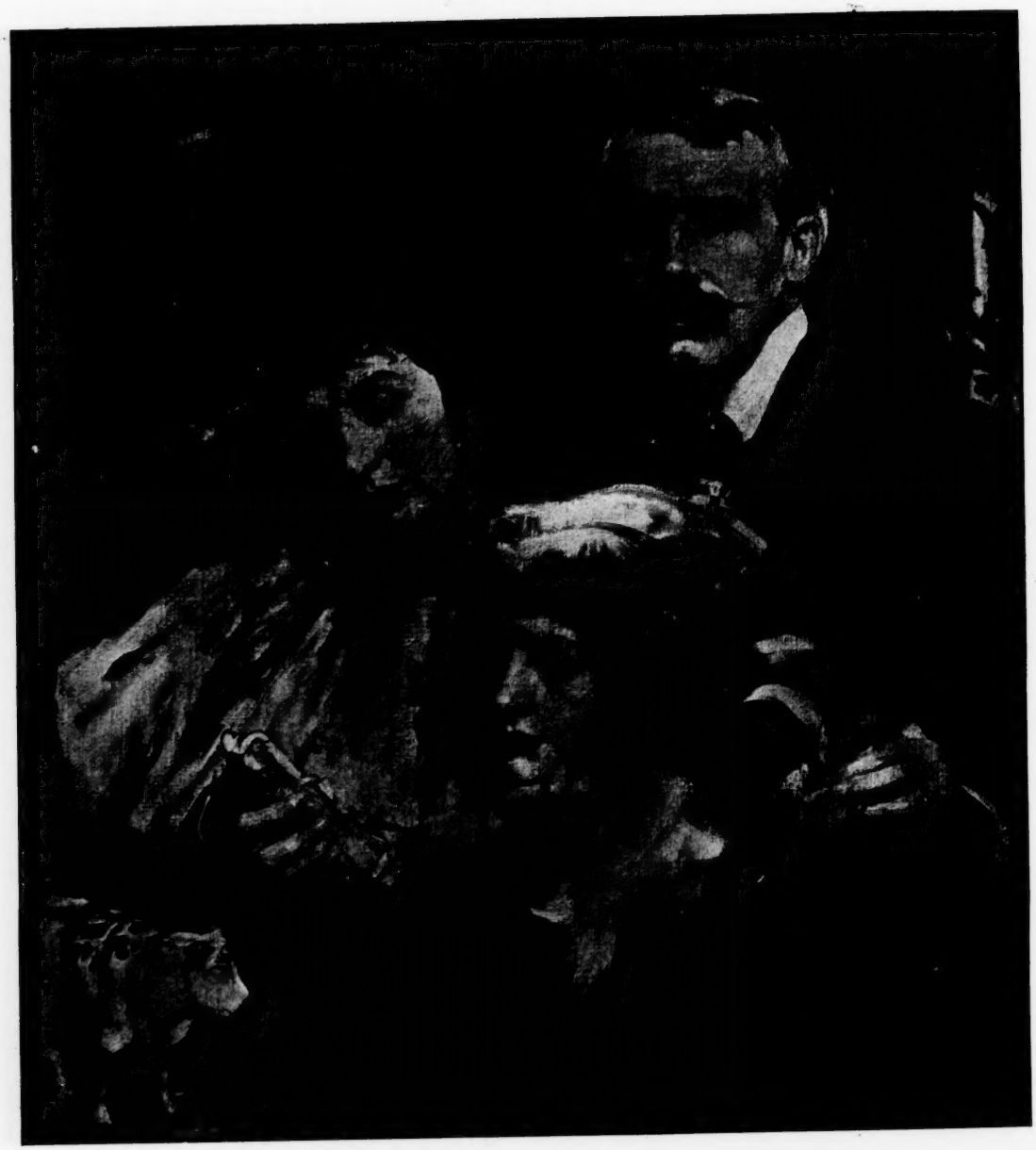
This picture, by the great poet-painter of the twilight, is one of the twenty-five which Mason contributed to the Royal Academy Exhibition (1865, No. 240 in the catalogue). It is small—only twelve inches by twenty—yet it fetched as much as 650 guineas when in 1893 it was disposed of in the Baring group of sales, and found its way to the National Gallery. It was painted while the artist was living in Westbourne House, Hammersmith, and represents, we believe, a spot on Wetley Moor. It is full of that exquisite repose and that pastoral beauty always present in Mason's work, which has been called "the music-poetry of the fading sunset."

THE NEW GALLERY.

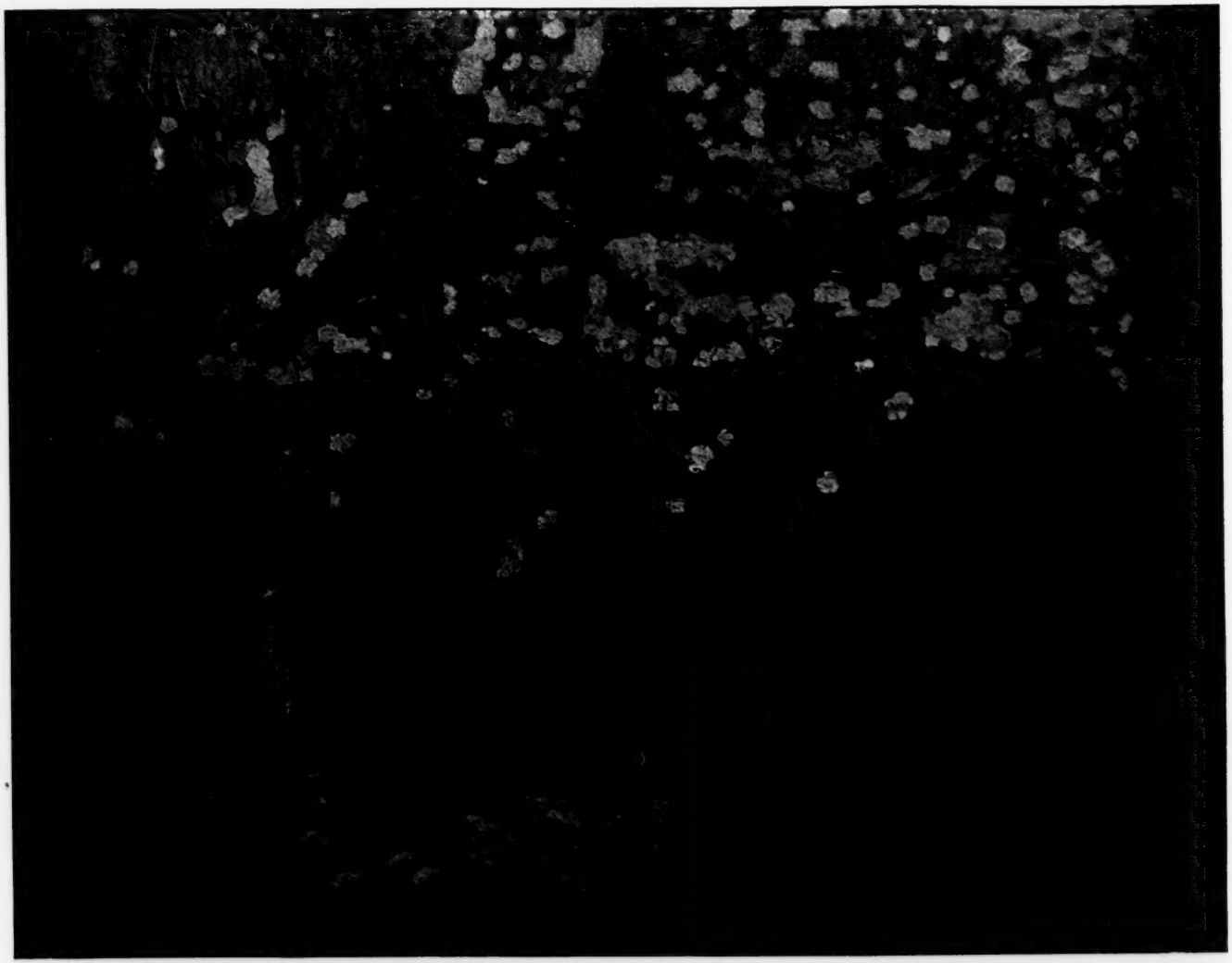
TWO of the most noteworthy works at the New Gallery, as we stated in the last Number, are "The Year's Youth" by Mr. Edward Stott and "A Portrait Group" by Mr. J. J. Shannon, A.R.A. We here place them before the reader.

Mr. Stott's picture, it was inevitable, suffers greatly by reproduction. Its principal charm is its colour, delicate and exquisite in itself, rich and tender, as it emphasises and surrounds as with a halo every blossom in the orchard, and plays throughout the whole surface of the canvas. How can black printer's ink suggest all this? But the subject, the composition, and the "pattern," intricately simple and artlessly artful, can be seen and remembered, for this picture is not one to be forgotten. Mr. Stott feels his subject, feels rather than works out his colour, and the true sentiment of the whole scene seems to be evolved unconsciously. In his drawing of the figure Mr. Stott has his own views (as in the right arm of the girl), but it is this individuality which has given to us a talent which, while it is extremely modern in its method and outlook, is nevertheless a latter-day repetition (though in no sense an echo) of that of George Mason.

Mr. Shannon's "Portrait Group" includes, as we have said, the painter himself, his wife and daughter. It is a noteworthy group, for the characterisation is as clear as the handling is brilliant and the colour restrained. We can hardly help feeling that the figures are perhaps on too great a scale for the canvas, and that there is a certain effort displayed in the bringing of the three personages into their places. Yet it is an achievement of which the artist may be proud, for it is perfectly accomplished, original in arrangement, and refined, even elegant, in treatment, and extremely interesting in all its parts.



PORTRAIT GROUP.
BY J. J. SHANNON, A.R.A., IN THE NEW GALLERY.



THE YEAR'S YOUTH.

By Edward Stott. In the New Gallery. By Permission of Messrs. Thomas Agnew and Sons, the Owners of the Copyright.

NEW BOOKS AND OLD MASTERS.

NEW books on old masters are dropping rapidly from the press—books which will be scanned with greatest interest by all who care for the development of taste and learning and



THE ANGEL GABRIEL

By Fra Angelico.

for the most recent results of research. First may be considered Professor Douglas' study of Guido da Vecchio, the Dominican monk of Fiesole, better known as Fra Angelico.* His name suggests to many of us the little figures of angels on gold ground, the reproductions of which have become a regular article of commerce at Florence. Even those who have known him better have taken their cue from the account of his life given by Vasari, an account coloured by the enthusiasm of the later followers of Savonarola, the *piagnoni* of the early sixteenth century, and have seen in him an ascetic, an opponent of the new learning and culture—in fact, a monk who was only by accident a painter. It has been Professor Douglas business in this carefully worked-out and, we may say, brilliant study to show us Fra Giovanni as a great and original artist, a precursor rather than a follower or opponent to the new movement. His joyous, optimistic spirit was always ready to accept and to embody even in his most spiritual productions whatever appealed to him in the works of his contemporaries. His interest in architecture must have been great, for quite early in the century we find him using in the backgrounds of his pictures the new classical forms introduced by Brunelleschi and Michelozzo. With the exception of Masaccio, he appears to have been little guided by his painter contemporaries, but the influence of the great sculptors, of Donatello, of Jacopo della Quercia, and of Ghiberti, may be often discovered in his works. When in his fiftieth year Fra Giovanni, together with his fellow monks, removed from Fiesole to found the new Convent of St. Marco at Florence, he was brought into close relation with Michelozzo, the architect of the new building, and with the learned and energetic scholar, Thomas of Saryana, then engaged in arranging manuscripts given to the Convent by Cosimo, *pater patriæ*. It was not till his sixty-first year that he was summoned to Rome by Eugenius IV, and when a few months later his old friend the librarian of St. Marco was

* "Fra Angelico," by Professor Douglas. (London: G. Bell & Sons; 12s. 6d. net.)



RELIEF. *By Della Robbia.*

raised to the throne of St. Peter as Nicolas V, Fra Giovanni found an enthusiastic patron in the new Pope. There remain to us as an outcome of this connection the beautiful and well-preserved frescoes in the papal chapel —the "Studio di Papa Nicolà," as it was then called. There is no need to call in the aid of Benozzo Gozzoli, then but a young and immature craftsman, to account for the elaborate architectural backgrounds in these frescoes. If we accept what Professor Douglas has told us, and remember Fra Giovanni's relation to Nicolas V and to the intellectual life of the time, this is the more unnecessary. One word of protest before ending with the Frate. Professor Douglas more than once speaks of his hero as "a religious;" this is assuredly an odious gallicism.

As far as we know, Mr. Hope Rea's book on Donatello* is the first English work devoted entirely to the great sculptor. I think that Mr. Rea takes a just view of his character and position. The stern, simple craftsman in the course of a long life must have come into contact with many types of men and manners. But though he stood in the very highway of the art of his time and summed up many of its essential characters, his spirit was little influenced by his contemporaries, and not till the end of the century did he find a successor. Even in Michael Angelo's lifetime Donatello was recognised as the spiritual father of the great sculptor, for Vasari lays it down that "either the spirit of Donato works in Buonarotti or that of Buonarotti worked by anticipation in Donato." Donatello in early life found employment among a group of sculptors and builders who were brought



RELIEF *By Donatello.*

* "Donatello," by Hope Rea. (London: G. Bell & Sons; 5s.)

together by the great works in progress at the Church of Or San Michele and at the Cathedral, and as magister of the masonic guild he may be reckoned as an architect as well as a sculptor. For many years he worked in conjunction with Michelozzo, whom we see as a connecting link between so many of the great artists of the time. Donatello was nearly sixty when he went to Padua, but it is there that he carried out the most important of all his works—the great equestrian statue of Gattamelata and the bronzes in the chapel of Sant'Antonio. Mr. Rea does not tell us much about the first, but we are glad to hear from him that Donatello's work has at length been replaced round the altar of the chapel, as far as possible in its original position.



HEAD OF ST. SEBASTIAN.
By Sodoma.

If we pass from the stern Donatello with almost an exclamation of relief—

"Return, Alpheus, the dread voice is past
That shrunk thy streams; return, Sicilian Muse"—

what better motto could we have for the works of his contemporary, Luca della Robbia, than the lines that follow—

"And call the vales and bid them hither cast
Their bells and flow'rets of a thousand hues."

And yet the two artists had much in common: both were essentially craftsmen of genius, both, unmarried, reached a great age, living for their art alone, and both, it would seem, were men of simple, sterling character. The Marchesa Burlamacchi* shows how Luca had attained a high position as a sculptor before he turned to the production of those terra-cottas, protected and enlivened by his newly-discovered glaze, which we now associate with his name. He was already in his forty-third year before he had fully developed the process by which he hoped to promote the rapidity of his work and by greater facility of reproduction to increase his earnings. For it was this "economic" point of view that would seem to have been uppermost in his mind. So great was the demand for his terra-cottas that before long Luca took into his fabbrica, not only his nephew Andrea, but the two Duccio brothers, Ottaviano and Agostino. So close was the connection between them that, as the Marchesa Burlamacchi tells us, Andrea's work is, at first at least, not to be distinguished from that of his uncle, but that later it was confined to devotional subjects, usually of large size. He worked, too, mostly for convents and churches away from Florence; both these points help to distinguish him from his uncle Luca. In Della Robbia more generally the distinction is rather between the carefully finished work, specially designed for the wealthy patron or convent, and the more summarily executed copies of the models kept in the fabbrica. At the end of the book there is a list of nearly 500 examples of Della Robbia ware, in which, when possible, the work of Luca, Andrea and Giovanni is distinguished.

There are few artists less easy to classify than Sodoma.† Perhaps the simplest way is to regard him as an eclectic, born before his time, for he would seem often not only to have appropriated the style and even the affectation of his contemporaries, but to suggest at times certain phases of sentiment that we associate with later generations of artists. Born at Vercelli in the same year as Titian and Giorgione,

* "Luca della Robbia," by the Marchesa Burlamacchi. † "Sodoma," by The Contessa Priuli-Bon. (G. Bell & Sons; 5s.)

the son of a shoemaker—the Contessa Priuli-Bon tells us—his early works belong distinctly to the Lombard School, and even to the rather rude and provincial Piedmontese branch of that school. It was in the series of frescoes that he painted round their cloister for the monks of Monte Oliveto, that we see the first signs of that winning, often naïvely sensuous, grace which later in the famous banner of St. Sebastian and in the St. Catherine frescoes at Scina won him so great a fame. Even in these we feel that he came perilously near to the sentimentality and affectation so much in vogue in later days. There was always something of the *gamin* in Sodoma, and for men of this type the Florentines of his day had little sympathy. This feeling is reflected in the many scandalous stories repeated by Vasari. The Contessa Priuli-Bon has to confess "that he remained a sinner and a reprobate to the end of his life, and died poor and neglected in a public hospital."

The publishers are to be congratulated upon the appearance of the new book upon Botticelli* lately issued by them, and we cannot speak too highly of the beauty of the twenty photogravures that adorn it. The text is from the pen of Count Plunkett, and we have a careful summary of what is known about the painter and his works. We hear perhaps a little too much of the conflicting opinions of Schmarsow and of Strzygowski, of Morelli and Ulmann and Berenson, concerning the authenticity or merits of different pictures, so that at the end the harassed reader is in danger of not seeing the æsthetic wood for the critical trees. There is indeed rather a want of the personal note and definite critical judgment that we look for in a work of this importance. Botticelli holds so prominent a place, not only as summing up the Florentine Renaissance of the fifteenth century, but as a name to conjure with among the enthusiastic promoters of certain literary artistic revivals of the last thirty years and more, that we are absolved from entering into so perilous a subject in the space at our command. I will only call attention to an excellent plate after the beautiful Chigi "Madonna, with grapes and ears of corn"—the story of the late adventures of the picture is told by Count Plunkett; it is said to have found a home at last at Boston. We see, too, a block print of the famous "Pallas and Satyr," discovered by Mr. Spence in the private *appartmente* of the Pitti Palace; but we look in vain for that strange and haunting figure crouching by the closed doorway, the "Derelitha," or the "Wife of the Levite," from the Pallavicini collection.

DILLON.

* "Sandro Botticelli," by Count Plunkett. (G. Bell & Sons; 42s. net.)

GLASGOW INTERNATIONAL EXHIBITION.—I.

ITS STORY: THE BUILDINGS.

BY ANDREW MUDIE

NOTWITHSTANDING the relative failure of the great Paris Exhibition of last year—failure, that is, in a paying, although by no means in a historical or an artistic sense—the era of exhibitions has certainly not come to an end. Indeed exhibitions, mainly modelled on that of 1851 in Hyde Park—although there were various exhibitions prior to this early Victorian display, just as there were kings before Agamemnon—may be said to be as popular to-day as ever they were. This summer Glasgow is *en fête* over her wonderful International show.

While the Glasgow International Exhibition is in somewise a direct outcome of its predecessor of thirteen years ago, the earlier exhibition had its origin, more or less, in the Liverpool Exhibition of 1886, and especially in the very successful Edinburgh Exhibition of the same year. In 1884, it is true, a proposal was mooted that an International Exhibition should be held in Glasgow, and one or two meetings took place on the subject. However, the project eventually fell to the ground, and it was not till 1886 that the Town Council formulated a recommendation to the citizens on the subject. This was eagerly taken up. A guarantee fund of £300,000 was subscribed, an architect was selected, a manager appointed, and by the autumn of the year the undertaking was fairly under weigh.

The site resolved on for the Exhibition building was Kelvin Grove, one of the city parks. From its southern border—and it was along this that the Exhibition was placed—the ground of Kelvin Grove gradually slopes upward to a height of over 200 feet. Crowning the crest of the hill is the University of Glasgow, a picturesque edifice in the early pointed style, with an intermixture of Franco-Scottish domestic features, erected in

1870 from the designs of the late Sir Gilbert Scott. Then the River Kelvin, unfortunately not a very pellucid stream, winds through the lower portion of the park, lending it at once character and interest.

This earlier Exhibition had a main building which covered an area of 500,000 square feet, and detached buildings occupying other 25,000 square feet. Its chief external feature was a dome, which rose to a height of 110 feet. Internally it possessed a Grand Hall, in which seating accommodation for 3,000 persons was provided. In all, the cost of the buildings and their equipment, including the erection of a bridge over the Kelvin, was £83,000. Opened on the 8th of May, 1888, by the Prince and Princess of Wales—now King Edward and Queen Alexandra—and visited three months later by her late Majesty Queen Victoria, the Exhibition remained open till the 10th of November. During this period the number of admissions was 5,748,179, and the receipts, between admission money and rents, £225,928. When the accounts were finally settled it was found that a sum of £54,000 remained over as profit. This was handed to an Art and Music Committee, and was the means of securing the erection, also in Kelvin Grove Park, of one of the most important Art Galleries in the United Kingdom. In the first place a site for the Gallery was granted by the Town Council. Then upwards of £70,000 on behalf of the Gallery were subscribed in the City and neighbourhood. Eventually the Town Council increased the sum, now amounting to upwards of £125,000, at the disposal of the Committee, to something like a quarter of a million sterling. While the money was still being subscribed, specifications were drawn out, Messrs. J. W. Simpson and Milner Allan of London were appointed architects, and the erection of the Gallery, which is now complete in every particular, was begun. The style of the Gallery, which is built of red stone, is French Renaissance in its character. It has a total length of 448 feet, is 256 feet wide, and its two central towers rise to a height of 172 feet.



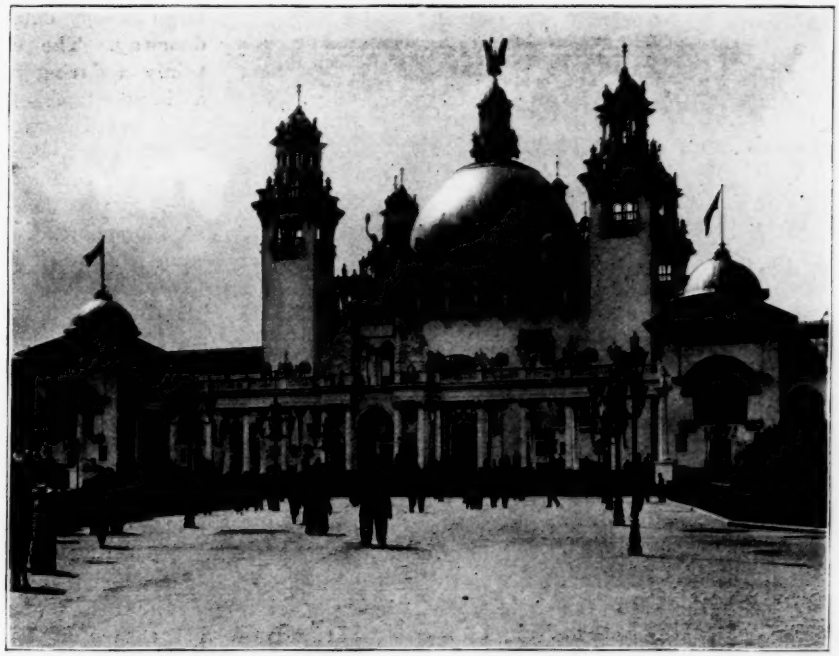
THE FINE ART PALACE, GLASGOW INTERNATIONAL EXHIBITION.

From a Photograph by T. and R. Annan and Son, Glasgow.

Some four years ago, when the Art Gallery was beginning to take a certain measure of form, it occurred to various members of the former Exhibition Committee that another Exhibition ought to be held on the site of that of 1888, but an Exhibition which would be on a much larger and more important scale than its predecessor. The matter was canvassed for two or three months in Corporation and other circles, and at last, in the October of 1897, it was launched with a guarantee fund of half a million sterling, and under similar personal auspices to those which controlled the Exhibition of 1888. Lord Blythswood—he had been Sir Archibald Campbell of Blythswood at the earlier period—was again appointed president of the Exhibition Committee; it was arranged that the Lord Provost of

Glasgow for the time being should be Chairman of the Executive; the conveners of the former departmental committees, where this was possible, were reinstated in their several posts. It was next resolved to seek for an architect, and one was found in Mr. James Miller, I.A., a comparatively young man, but one who had already given ample evidence of skill and taste by various buildings he had erected in Glasgow and over the West of Scotland.

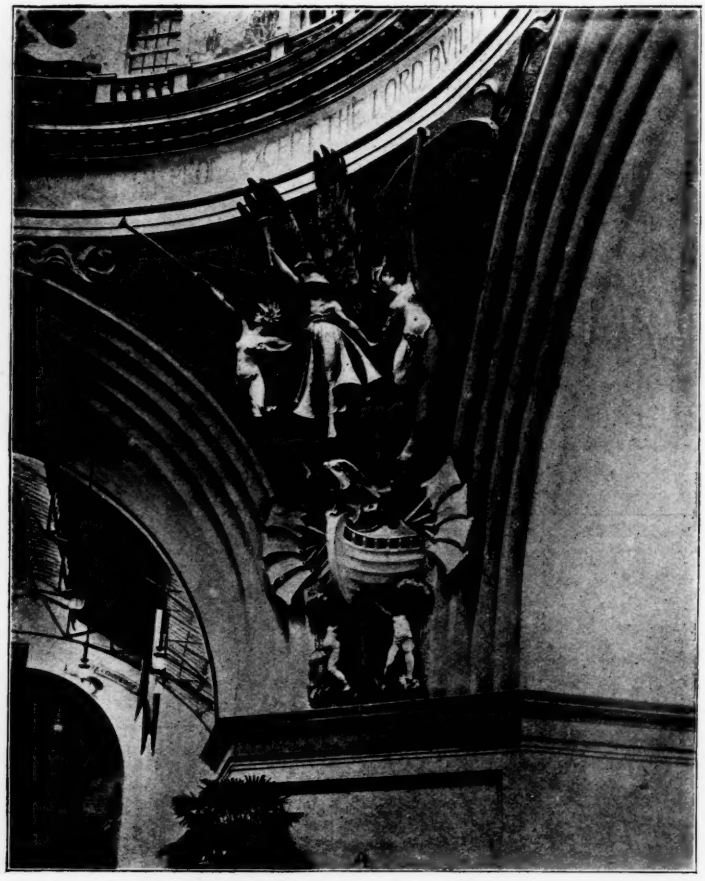
The dimensions of the 1888 Exhibition have already been given. As may, however, be guessed, the proportions of Mr. Miller's building, or rather buildings, for they are three in number, are much larger. The most important of the three is that in which the Industrial Section of the exhibits is lodged. This, by itself, covers no less than six acres of ground. Next, the area of the hall devoted to machinery is nearly 60,000 square feet in extent. Lastly, a Concert Hall, which is entirely independent of the other buildings, has a floor space of 6,500 square feet. A covered avenue, 900 feet long, by 75 feet wide, leads from the Industrial to the Machinery Sections, and is conducted by a bridge across one of the busy thoroughfares of the city. The notable feature of the 1901 Exhibition, as was the case as regards the Exhibition of 1888, is its great central dome. This, which rises to a height of 200 feet, is crowned by a figure of "Light," 20 feet high, bearing in its hand an electric torch of 300-candle power. Flanking the dome, east, north, west, and south, are towering minarets, the height of each of which is 180 feet. A balcony surrounds the dome at a height of 100 feet from the ground, and from this balcony an admirable view of the Exhibition Grounds and the surrounding neighbourhood is gained. A detail of the architectural design of the main building which serves to give it a certain sense of originality, is the placing of square pavilions, capped by shallow domes, at each of its corners, and also on each side of the main northern entrance. This northern entrance is immediately under the dome. It leads into a noble peristyle, 200 feet long by 80 feet wide. Perched above the arched gateway of the peristyle is a species of cupola, and this, like the great dome, is crowned by a figure bearing an electric torch. The species of architecture adopted by Mr. Miller for his main building is that known as Spanish Renaissance. It is light and airy in its effect, and lends itself very readily to decorative purposes. Spanish Renaissance is likewise the style Mr. Miller has employed for the front elevation of the Concert Hall. This building, which is circular in shape, is seated for an audience of 4,000 people. The cost of the several buildings was £74,900.



THE MAIN ENTRANCE FROM THE GROUNDS, GLASGOW INTERNATIONAL EXHIBITION.

From a Photograph by T. and R. Annan and Son, Glasgow.

While the prevailing note of colour in the different Exhibition structures is white, the Great Dome is gilded, its effect being that of beaten gold; dark red and green are introduced into the roofing of the pavilions and the main building, and blue and red are the predominating hues of the Concert Hall. Steel and wood, covered for the most part with fibre plaster, and this, again, with stucco, are the materials employed in the construction of the different edifices.



GROUP REPRESENTING "SHIPBUILDING" ON PENDENTIVES OF DOME, GLASGOW INTERNATIONAL EXHIBITION.

From a Photograph by T. and R. Annan and Son, Glasgow.

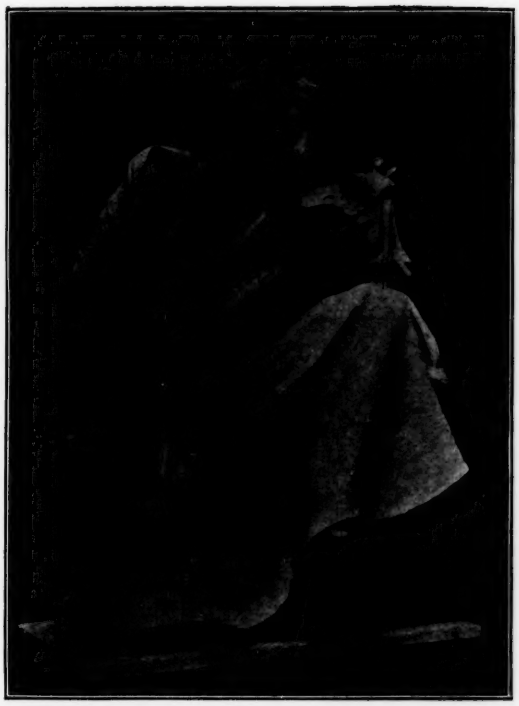
The main front of the Exhibition is in a line, it should further be said, with the front of the Art Galleries. Of course there is contrast, as distinguished from homogeneity, between the two structures. Still there is nothing strained, nothing harsh, in the contrast. Indeed, the Exhibition, with its prevailing sense of lightness and grace, seems to carry off, as it were, the more imposing and important mass of the Art Galleries.

In the internal arrangement of the Industrial Section of the Exhibition there is distinct originality. The dome, with its accompanying towers, rises of course from the ground, but, with this exception, the six acres of which the Section consists are thrown into one vast hall. It need hardly be said that the effect thus secured is of a most striking character. For all the world it bears the look of some great Eastern market, some bazaar where an entire people congregate to buy and sell, rather than a display of industrial fabrics, under a single roof, in a sedate Scottish city.

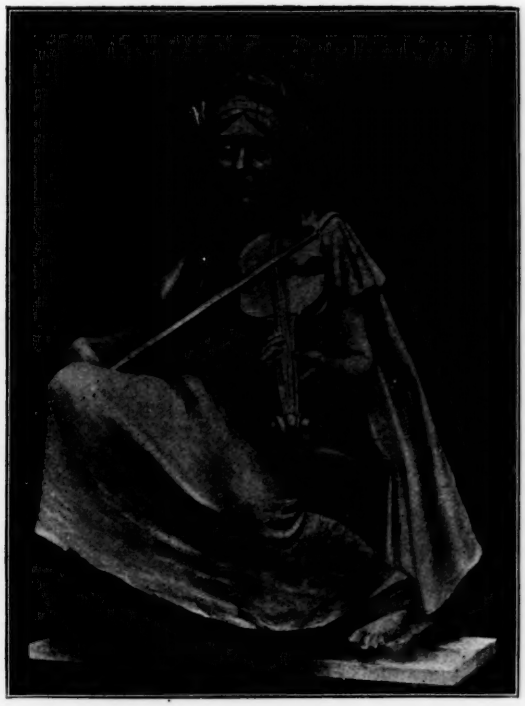
The main northern entrance to the Exhibition has been mentioned, but allusion is also due to the main southern entrance, which gives on one of the city streets, as the other does on Kelvin Grove Park, with the Kelvin within a stone's throw, and the green University-capped slopes, beyond. Tall minarets rise on either side of the southern entrance, and a large canopy extends over the doorway. The effect is certainly a daring one, but it is as happy too.

After the main building, the Grand Hall, in which the inaugural ceremony of the 2nd of May was held, is the most striking outward feature of the great show, this circular structure resembling in some wise the Albert Hall, with a diameter of 143 feet, while its domed roof rises to a similar height. The main, and indeed the sole, purpose of the Grand Hall is that it should serve as a concert room. Music was one of the chief attractions in the Exhibition of 1888. A series of choral and orchestral concerts drew audiences of from 2,000 to 3,000 in number. Then the music-hall formed a portion of the main building, and when no music was in progress it naturally wore a rather empty and forlorn appearance. Now the main building is entirely given over to Industrial exhibits.

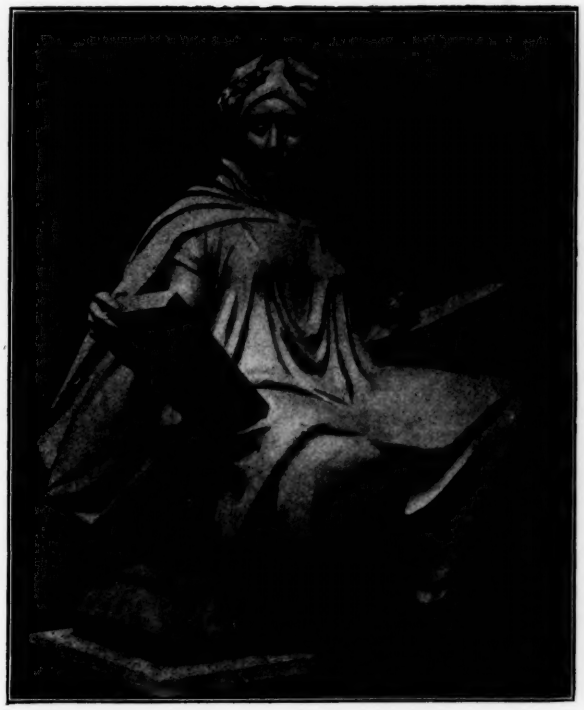
Next in importance to the Grand Hall—that is, among the buildings distributed over the grounds—are the four Russian pavilions. Early in the progress of the Exhibition enterprise it attracted the attention and interest of the authorities in St. Petersburg. Whether this attention was due



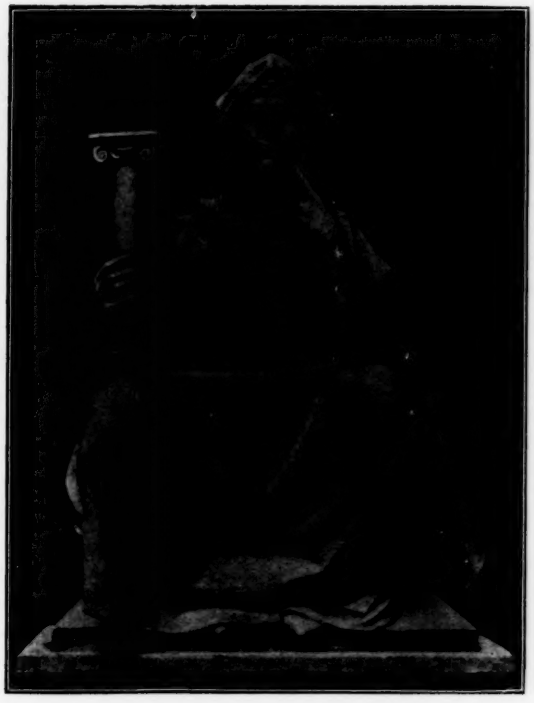
SCULPTURE.



MUSIC.



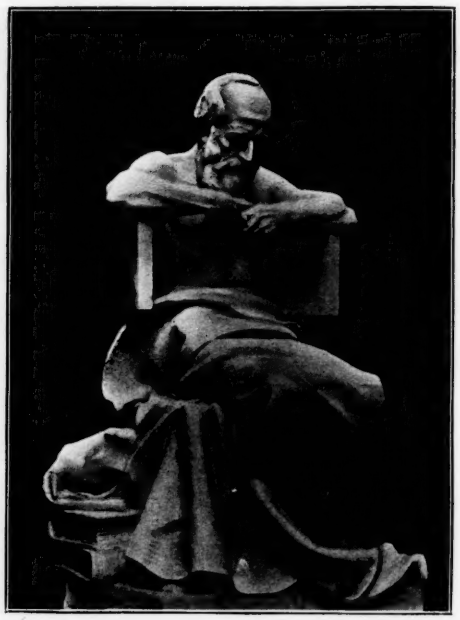
PAINTING



ARCHITECTURE.

From the Statues by F. Derwent Wood on the Centre Pavilions of the North Front of the Glasgow International Exhibition.

to some pleasant recollections indulged in by the Czar of his visit to Scotland four or five years ago, or on account of the desire of the Russian Government to cultivate closer business relations with Scotland than those which exist at present, is of little moment. What is the fact is that the Government became interested in the Exhibition, and testified to the liveliness of its interest by setting aside £30,000 to be expended in connection with the show. When this expenditure had been resolved upon, a little army of Russian workmen was despatched from the shores of the Neva to Kelvin Grove, with instructions to erect a cluster of characteristic Muscovite edifices on the most suitable site that could be procured. It need scarcely be said that no difficulty was experienced with regard to the site, and, the men being in readiness, a Russian Section, in due time, took form and character. To-day the six pavilions are the most striking structures that present themselves to the sight-seer who arrives in Kelvin Grove. A telling effect in connection with them, after that of their very peculiar architecture, is the strong and yet harmonious tones of colour that have been employed in their decoration. Had Englishmen or Scotchmen used such colours as those adopted by the Muscovites, their work, more likely than not, would have seemed tawdry, and perhaps even vulgar. But there is nothing either tawdry or vulgar in the Russian work. It is strong—strong to a degree. At the same time it has been conceived and carried out according to natural artistic laws.



SCIENCE.

From the Statue by Birnie Rhind, A.R.S.A., in the Glasgow International Exhibition.

The Canadian Pavilion, which covers an area of some 12,000 square feet, is in the immediate neighbourhood of the Russian erections. Compared with them it is almost plain in its appearance, notwithstanding that it is in some degree a reproduction of the more ornamental portions of the Dominion Houses of Parliament at Ottawa. The Pavilion was originally intended for the Paris Exhibition of last year, but after it had been prepared the dimensions were found to be too large for the court set aside for the Dominion.

Somewhat unfortunately the Japanese department is housed in what is left of an old Scotch mansion-house—of the old mansion-house, indeed, of the Kelvin Grove estate. This mansion was erected in 1782 by the then Lord Provost of Glasgow, and continued to be occupied as a dwelling-house till 1853, in which year the estate was acquired by the Corporation of the city. The building was thereupon turned into a museum, and a museum it remained for over forty years. Some two years ago, however, it was deemed advisable that it should be removed, in the interests partly of the new Art Galleries and partly of the present Exhibition, and such removal was carried out as regards all but its central portion, which was retained with the view of being utilised for International exhibits. That it should have been acquired by Japanese Commissioners on behalf of their compatriots in the Island Empire of the Western Pacific was probably a thrifty convenience, but it has robbed the Exhibition of a Japanese pavilion erected by Japanese workmen, and in the peculiar Japanese anti-earthquake mode of architecture.

Still another erection in the Exhibition grounds that must attract special attention is a replica of the residence of an Irish squireen. Of course the word squireen, like the English squarson, is more or less a slang term, and is meant to indicate a small land-owner—one, indeed, who in England would be termed a yeoman. This residence is a rambling, one-storied erection, with a thatched roof, but large, lightsome windows. Not only does it seem neat and comfortable, but placed on a hill-side, or in a well-wooded, undulating country, it would be in perfect keeping with the landscape. However, we may well believe that the majority of the squireens in the sister island, or at all events those in the Southern and Western districts of the island, are by no means so comfortably lodged as this house would seem to indicate.

While these are the chief erections, or at least the chief International erections, in the Exhibition

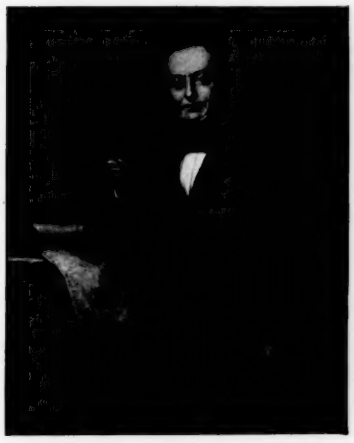
grounds, they are only a tithe of the structures, of every form and every size, by which the grounds are occupied. Kiosks, pavilions, restaurants, band-stands, here a water chute, there a switch-back railway, and here again a fountain or a miniature tobacconist's shop, are all huddled together, occasioning a measure of confusion to which the term "admired," in what is at all events its proper sense, can scarcely be applied. Indeed, this huddling together is a distinct drawback to the pleasure of the visitor. It interferes with, if it does not actually destroy, the feeling of order and proportion so necessary to a proper appreciation of the main building of the Exhibition, and of the striking and impressive Art Galleries. Still, the rush of exhibitors was so great, the demands for space were so insistent, that the Exhibition Executive found that they had no alternative, and they had, therefore, to sacrifice what would have been one of the pleasantest features of the show—green slopes studded with trees and underwood.

The end is held to justify the means; for, as a result of the area farmed out, when the doors of the Exhibition were opened on the 2nd of May, the entire expenditure was said already to have been met by the moneys received, or to be received, by way of rental.

OUR NATIONAL MUSEUMS AND GALLERIES: RECENT ACQUISITIONS.

THE NATIONAL PORTRAIT GALLERY.

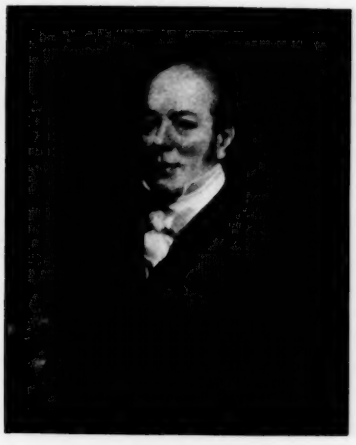
THE National Collection of Portraits has recently received some important and interesting additions, most of which have been presented. Miss Elizabeth C. Grant, the daughter of Sir Francis Grant, P.R.A., has given a portrait of her father, painted by himself. Another autograph portrait of an artist is that of Francis Wheatley, R.A., which has been acquired by purchase. The Rt. Rev. Alfred Barry, Bishop of Sydney, has presented a portrait of his father, the celebrated architect, Sir Charles Barry, R.A.; the designer of the Houses of Parliament. Mr. G. F. Watts' great gift has been further augmented by the presentation of his portrait of Professor Max Müller, the trustees in this case agreeing to suspend the ten years' rule. The rule has also been waived in respect to Mr. J. McLure Hamilton's portrait of Professor Tyndall, which has been presented by Mrs. Tyndall. The portraits of literary celebrities have been supplemented by the purchase of a fine portrait of Lord Lytton, the work of H. W. Pickersgill, R.A., two pen-and-ink drawings of the Rev. Charles Kingsley and Henry Kingsley, by Mr. W. S. Hunt, presented by the artist,



SIR CHARLES BARRY.
By J. P. Knight, R.A.



LORD LYTTON.
By H. W. Pickersgill, R.A.



DEAN BUCKLAND.
By Thomas Phillips, R.A.

From the Copyright Photographs by Walker and Cockerell.

and a small head in oils of Thomas Shadwell, dramatist and Poet Laureate from 1688-1692. A portrait of Dean Buckland, of Westminster, painted in 1842 by Thomas Phillips, R.A., has been presented by his daughter, Mrs. Mary A. Scott Bompas, and her husband, Mr. G. Cox Bompas.



SIR FRANCIS GRANT, P.R.A.
By Himself. From the Copyright Photograph by W lker and Cockerell.

The trustees have selected and accepted as gifts the following portraits from the collection of theatrical celebrities formed by the late Mr. Charles J. Wylie, and presented by his widow, Mrs. Wylie, in memory of her husband:—Anthony Leigh, the favourite comedian of Charles II, a full-length portrait painted in 1689 by Sir Godfrey Kneller, in the character of Dryden's "Spanish Fryar;" Joseph Shepherd Munden, the famous comedian, painted by George Clint, A.R.A.; a statuette of Thackeray, modelled by Sir Edgar Boehm, R.A.; and a small model of the Shakespeare monument at Stratford-on-Avon Church, made by S. Brown in 1840. It is difficult to understand the motive for accepting the last-named object.

Other additions are a full-length portrait of Francis Bacon, Viscount St. Albans, attributed to Paul Van Somer, acquired by purchase; an old copy of a portrait by Antonio Moro of Sir Thomas Chaloner, diplomatist, scholar, and writer, presented by Mr. E. A. Maund; and a plaster relief of Sir Humphrey Davy, modelled by Mr. A. Bruce-Joy, and presented by Mr. J. Wilcox Cole.



FRANCIS WHEATLEY, R.A
By Himself. From the Copyright Photograph by Walker and Cockerell.

THE SALONS OF 1901.

THE OLD SALON.

BY HENRI FRANTZ.

THE 118th exhibition of the Society of French Artists—the Old Salon—is being held, like that of the National Society of Fine Arts, in the "Grand Palais," where it fills all the galleries which in 1900 contained the pictures of the French Decennial Exhibition and those of the foreign schools; that is to say, the whole of the side towards the Avenue Alexandre III. It is very nearly on the same ground as was occupied by former annual Salons since 1855, for here the Palace of Industry stood till it was pulled down to make way for the new road, and the Paris public are not disturbed in their old habit of finding their picture-shows in this central position.

Unlike the National Society, the "Old Salon" has this year accepted a vast number of works; and as the space assigned to it, though greater than that of the National Society, would not accommodate so large a number of paintings, they are very much crowded, and hung in three rows, which much injures their effect, and gives an unpleasant general impression.

Apart from this difference of arrangement, there are essential dissimilarities between the Salons. Each, in fact, shows us a distinct genera-

tion of painters. In the Old Salons we have a group of artists who have made their mark, who have long been recognised and generally appreciated, while in the National Society we find the most promising elements of a later generation. And in the Old Salon precisely these—the men of talent of about 35 or 40—are with few exceptions absent. Among the elders we find, indeed, some masters, such as Benjamin-Constant, Cormon, Bonnat, and many more. But some of that generation have reached the limit line of their working powers, as MM. Hébert, Harpignies, Henner, and Bouguereau; and we enquire anxiously who is to take their place when at length they rest from their persevering labours. Very few artists among their pupils are of such high promise as to fill their places worthily. For this reason it is not the task of the critic to draw comparisons between the two Salons, and to cry up one at the expense of the other; he must rather seek to point out the characteristic features of each, and show how the two exhibitions supplement each other, the National Society giving us the youthful present and future promise of the French School, while the Old Salon contains the works of past maturity.

As we take a general view of the Old Salon, apart from a certain number of painters, we are struck by an absence of individuality and the lifelessness to be discerned in most of the pictures. We see too many studio paintings, worked up with accomplishment which would have been the better for further ripening, and too many and various influences and reminiscences are to be traced in them. There are two faults especially too often to be seen: the painters are over-fond of allegory, and they work on too vast a scale.

Allegory is not, of course, a class of work to which exception can be taken on principle. On this subject we may quote Delacroix, who says: "The thing that makes the man of genius, or rather his work, is not novelty of idea—it is the idea that possesses him, and makes him feel that the thing that has been said still needs saying again." And what we have a right to expect from the painter of allegory is that he should present it under new forms, with some individuality of imagination, as does Mr. Watts, for instance. But when we find in the Salons such allegories as those of M. La Lyre or M. Ferrier we have a right to be amazed.

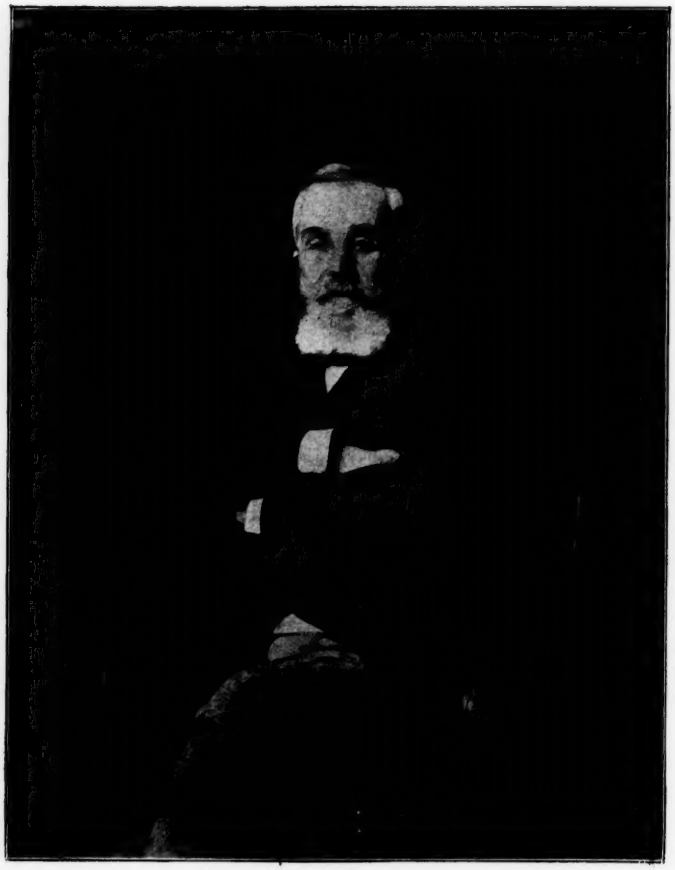


A PASTORAL.

By H. J. C. Martin.

As to the blame attaching to many artists for expressing themselves on canvases of extravagant dimensions, the remark is justified in the very first gallery of the Salon, where the enormous vagaries of M. Louis Beroud and M. Surand hang side by side with those of MM. Abel Bazé, Mariston, and Maxence. In another room M. Enders sends a "Crucifixion" several mètres in height, M. Didier Pouget some much too large

landscapes, and Mademoiselle Delasalle—who last year exhibited a small picture of a Forge, full of careful observation—has painted a "Drinking Place," with men and beasts much larger than life. Others have done the same in painting a landscape or a sea-piece, and we cannot but ask the reason of this frequent aberration when we remember that Turner, Bonington, and Isabey could get all the infinity of ocean into quite a small picture.



PRESIDENT LOUBET.

By Léon Bonnat.

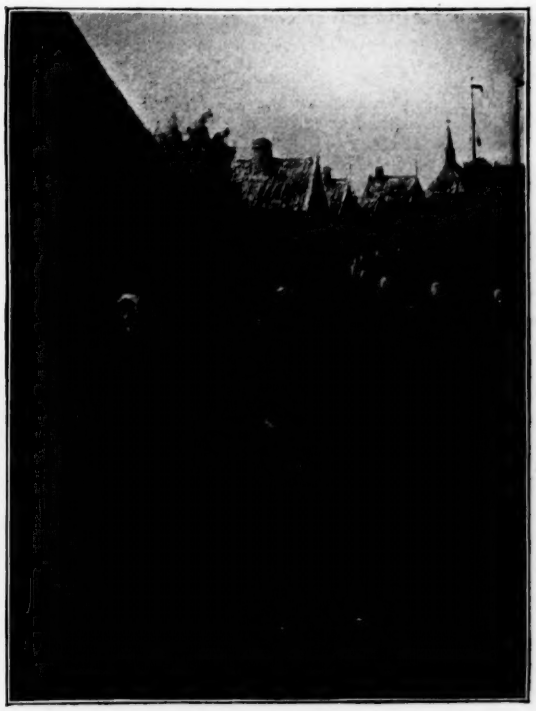
A real master, nay, merely a good artist, knows how to restrict himself to a reasonable scale, and rarely indeed do we find a landscape painter like M. Pointelin, or a genre painter like M. Joseph Bail, transgressing in this way.

When we consider the technique of painting in general, we are compelled to admit that the tradition of sound methods is likely to be lost. The younger artists are too fond of using varnish as a medium, which gives too much gloss to the imparto, and the predominant tones of raw sienna and bitumen lend a gloomy aspect to the walls. In the National Society, on the contrary, rich colouring is in favour, sometimes it must be owned to the detriment of draughtsmanship, which is certainly better represented in the Old Salon, where the influence of the old classical training is still sufficiently manifest.

Still, even the Old Salon has its colourists. First and foremost, M. Benjamin-Constant, with his portrait of Queen Alexandra. After painting the large State portrait of Queen Victoria, now on view in the Royal Academy, the artist has given us a more intimate presentment of Queen Alexandra, full of charm, and, as a painting, very refined in quality. M. Henner, again, has a fine picture this year, the head of a girl with red hair, seen in profile against a sky-blue background; the venerable artist has here recovered the fine character of his earl'er works, which seemed of late to have deserted him; M. Humbert, in a portrait painted out of doors, has

endeavoured to catch the tone of the masters of the English School; M. Hébert is faithful to his ivory-hued flesh tints; M. Cormon sends a fine work.

Among the younger men, M. Emile Wéry shows very great qualities in his two small portraits, with warm-toned backgrounds, like those of Gustave Mireau; M. Besson, in his "Portrait d'Intérieure," has mastered the secret of powerful lighting; M. Sabatté, in his "Interior of a Church," has managed the perspective of light with subtle skill; Madame Rambosson models as firmly as any man; and among the true colourists we must also include MM. Maxence, Chavas, and Bompard, and more especially M. Hanicotte, whose pictures of Holland are always luminous and carefully observed.



OLD DUTCH FISHERMEN.

By A. Hanicotte.

M. Jean Geoffroy on the other hand, does not aim at such brilliant effects. Still, such a work as "Resigned" is that of a colourist, but a colourist who is faithful to the hues of reality, and in his "Prayer of the Humble" the fine treatment of the half-shadow charms the eye, while the artist's sincerity touches the heart.

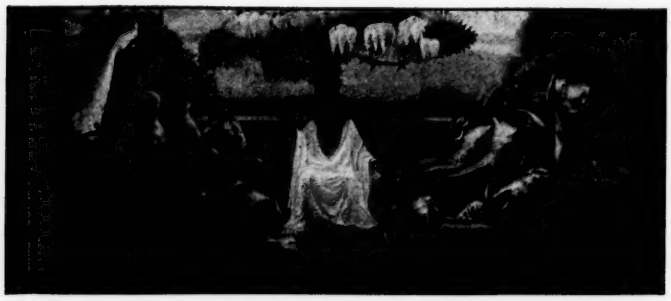
The Old Salon has been this year particularly hospitable to foreign painters, among whom Ameri-



RESIGNED.

By Jean Geoffroy.

cans and English preponderate, numbering about 120. Mr. Frank Boggs, in his two sea pieces, "Barfleur" and "Pont St. Michel," shows that he is an intelligent follower of that delightful painter, Boudin; he has made immense progress in the last few years. Mr. Dudley Hardy, with an exquisite work "The Old Folks;" Mr. Hitchcock, with two pictures: "The Last Moments of Sappho," and, even more, "The Vesper Hour," in which he shows himself still as the master-painter of the flower garden; and Mr. George Harcourt, with his really great gift of composition, must be named as of the first rank. Mr. F. A. Bridgman exhibits some brilliant studies of Arab life; Mr. Henry Bishing sends some pleasing landscapes; Mr. Baird paints sheep; Mr. Mosler, Brittany peasants; Mr. McEwen, clever interiors; and Mr. Story sends a portrait.



THE SCHOOL OF PLATO.

By Jean Delville. Exhibited at the Académie des Beaux-Arts, Brussels.

THE ART MOVEMENT.

ART IN BELGIUM: THE CENTENARY OF THE ACADÉMIE ROYALE DES BEAUX-ARTS AND "LE SILLON."

LOVERS of Art in Brussels have lately had the opportunity of visiting two exhibitions of paintings which merit attention. They have afforded an interesting contrast between the style of painting in vogue in the early part of the last century in Belgium, and that which the young artists of to-day consider best suited to the expression of Art.

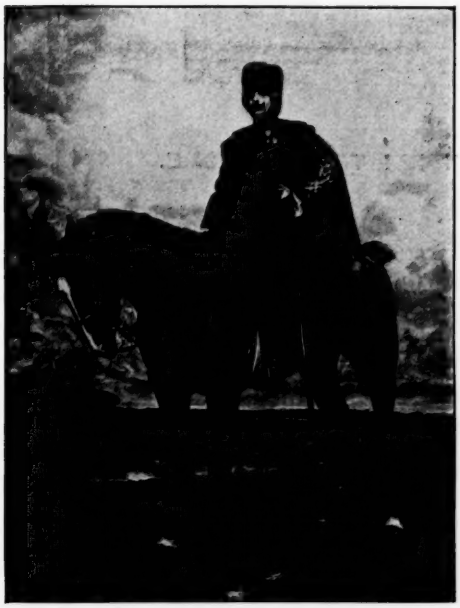
The more important of the two was the centenary Exhibition of "The Académie Royale des Beaux-Arts"—or, rather, the celebration of its reopening after the troubles of the French Revolution. On this occasion its members invited the public on December 11 to an artistic feast in the shape of a collection of the works of its celebrated sons, past and present.

The Exhibition was held in the Academy buildings in the Rue du Midi, where several *atéliers* were given up for the purpose. Here were to be seen works by those who have passed over to the majority, side by side with examples by living Belgian artists; and the result was an assemblage of immense interest and variety, which, while it demonstrates the differences between the schools of yesterday and to-day —nay, it may even be said of to-morrow— also revealed the artistic history of the Academy for the past hundred years. It is true that several distinguished names were missing, but the whole was a fairly representative collection, wherein the works of Agneesens, Boulenger, Navez, Portaels, J. B. Meunier, Baron, etc., etc., could be compared with those of the younger school, in which Delville, Khnopff, Laermans, Frédéric, Verheyden, Gilsoul, and others have already made themselves distinguished.

The first room contained the composition drawings of L. Frédéric, "Le Départ des Miliciens" and "Les Lavandières," as well as the decorative works of H. Baes, and the architectural drawings for the Palais de Justice by J. Polaert. H. Richir had also some graceful panel designs, and De Rudder shows interesting sketches for his fine sculptured figures. The two Meuniers, Constantin and his talented brother Jean Baptiste the engraver, were represented by

drawings and studies in plaster ("Supplicité") and bronze ("Bucheron" and "Faucheron") and by two groups of engravings.

It is needless to pass this great exhibition in review, but its comprehensiveness and its import-



CAPTAIN HECQ, OF "THE GUIDES."
By George Bernier. In the "Sillon," Brussels.

ance must be placed on record, for such a display cannot but raise strong emotion in the inheritors of the tradition of Belgian art, and exert an influence on the future.

The Exhibition of Paintings known as "Le Sillon" consisted of the works of certain artists of the younger school who have felt it necessary —by the difference of their views from the recognised traditions of Art—to form a group of their own. The works showed a marked advance on those of last year. Those who remember the initial show will recognise that the distinguishing faults (in which one was a too free use of bitumen) have greatly disappeared, while those characteristics which mark the undoubted talent of many of the artists have become so strengthened that these painters may almost be said to be forming a school of their own. The colourists have a strong following and have nearly succeeded in eliminating the idealists with which the group started. There is, perhaps, a certain monotony of style, a family resemblance, which suggest that the exhibitors see too much of one another's studies in process of evolution, and a feature of the show is the number of portraits which the artists have painted of one another.

Among the pictures which deserve remark the first place must undoubtedly be given to those of the late Jean de Greef, who was represented by six excellent paintings, of which "Harnessing" and "The Wood-cutters" are perhaps the best. The latter, a harmony in browns, shows a party of woodcutters seated in a hollow of a wood, round a small fire, at which they are warming their scanty meal. The brush work is bold, the colouring good, and the composition admirable. The former picture is probably the finest piece of work in the exhibition, the air of repose about the waiting horses being remarkably good. "The House in the Sunshine" has a convincing effect of heavy heat in the background, which is in well-considered contrast with the brilliant sunlight and its sharp shadows.

The members include not only those who



THE WAVE.
By Charles Nys. In the Centennial Exhibition of the Académie des Beaux-Arts, Brussels.

follow out the original aims of their society, but men of personal aim, such as M. Max Stevens, who inspires himself with the example of Burne-Jones. Sculpture, as well as painting, forms part of the exhibition.

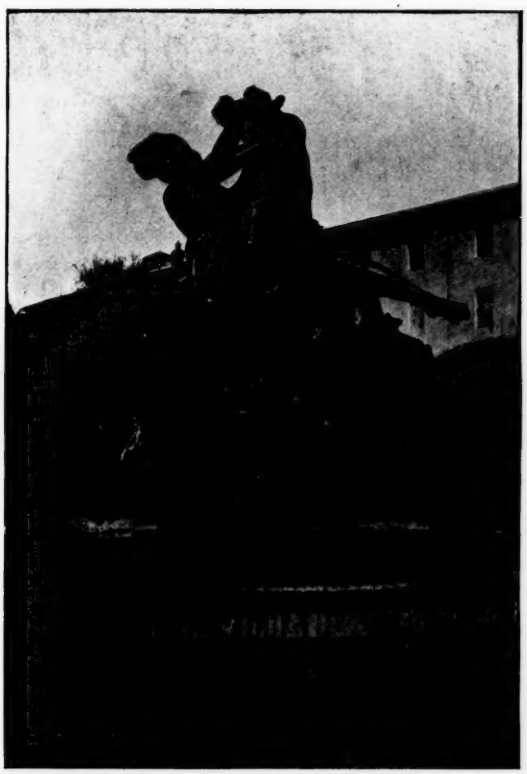
J. E. W.

ART IN ITALY: THE FOUNTAIN DEI TERMINI, ROME.

THE place and purpose of the nude in art has been so much discussed and commented on, the theme has been so well winnowed, that, with perhaps the exception of the British matron, one would have thought that there was no one left to convince. It was with a shock of surprise, therefore, that Rome woke up a few weeks ago to find that in its very midst, in the centre of classicism, in the very art home of the undraped, this well-waged battle should need to be fought anew. The facts are briefly these. Whoever knows Rome also knows the fountain dei Termini, at the head of the new Via Nazionale, close to the ancient baths of Diocletian. Four little lions of painted *gesso* have hitherto been the only decoration of this vast basin, whose waters are illumined at night by vari-coloured electric lights that give a gay note to the busy centre of modern life. The Roman Waterworks Company, in accordance with the stipulation of their original contract with the Municipality, commissioned the Sicilian sculptor Mario Rutelli to make of this basin a monument not unworthy to stand beside those that, aided by Bernini's genius, have given such a unique character to the fountains of Papal Rome. Rutelli's project was duly presented and approved by a special commission of artists, after which it was put into execution. When the bronze statues were ready to be set up a border was erected round the fountain, to be removed at its solemn inauguration. Suddenly the rumour spread through Rome that the clerical section of the Municipality had denounced the statues as indecently nude, as calculated to corrupt the morals of the populace, and unfit to figure in a public place where all sorts and ages had daily to pass. The Waterworks Company, to justify themselves *in coram publico*, knowing that they could rely upon the good sense of the Romans, one night secretly removed the palings, so that next day the four Naiads stood revealed in all their voluptuous beauty, which at once excited the public interest and admiration. The Municipality, seeing their hand thus forced, commanded the Waterworks Company to replace the boarding on pain of not accepting the statues. At this notice the public replied that if the palings were re-erected they would burn them down



THE FOUNTAIN DEI TERMINI, ROME.



THE NEREID.

By Mario Rutelli.

the following night. On this the police forbade the company to reconstruct the fence, fearing a popular disturbance, as well as injury to the bronze groups from the fire. Meantime the Municipality held various stormy meetings in the Capitol, at which the clericals laid down some curious art canons, all the more curious as coming from them when we remember some of the Papal tombs in St. Peter's and to which the twentieth century did not expect to listen. In the end it has been decided that if, after due consideration on the part of a mixed committee of artists, laymen, and clerics, it be voted that the water-nymphs must be more draped, this tailoring shall be achieved by the artist himself and not by any ecclesiastico-sartorial employé. In short, a pretty comedy and a pretty quarrel, over which Romans laugh and discuss, crowding about the Piazza dei Termini, and giving such an advertisement to the sculptor Rutelli that some malicious persons have even ventured to hint that there must have been a pre-arrangement between the sculptor and the clericals, who for reasons unknown have given him this big lift into notoriety. Certainly, but for this, the four groups would have been classed as efficient decorative sculpture, well modelled and fairly adapted to their purpose and surroundings, but neither great works of art nor conspicuously indifferent performances. Indeed, the water effect is distinctly good. From a number of slender conduits the water spouts out in delicate sprays, making a general effect of foam, from whose midst rise as by enchantment the four Naiads borne thither on the backs of marine monsters. Vigorously conceived and redolent of vitality is an Okeanide who seems to dart from out her native element, clinging to the mane of a sea horse, though the lines are a little violent and are not well balanced from every point of view. More conventional and less happy are the two Nereids stretched in voluptuous ease on the backs of dolphins, while full of *joie de vivre* is their Ondine sister, who toys with a fabulous bird, half swan, half eagle. There is an effort in each and all of these groups after a certain originality, and for this one feels grateful. The



THE OCEANID.

By Mario Rutelli.

chief objection apart from that raised by the clergy consists in the fact that the four groups are not bound together by any harmonious lines of ornamentation.

The author of this much debated work is over forty years of age, and has already achieved much success in his native land. Indeed, this is the third fountain he has decorated; works connected with water have a special attraction for him. He is rich and has a foundry of his own. The present work is the result of four years' hard labour, and it is said that he has given it to the Roman Municipality for far less than its actual cost of fabrication. Now that the clerical *consiglieri* have pronounced against them on the score of morality, these four women have found a whole army of supporters in all the anti-clerical element, and the question from one of art has changed to one of religion and politics. At the last municipal meeting indeed the interference of the public was so riotous that the people had to be dispersed by the troops, who were ready to charge. If all this were really enthusiasm for a work of art and not chiefly party feeling, one would have to recognise Rutelli to be a great artist, for he has indeed moved the hearts of thousands.

H. Z.

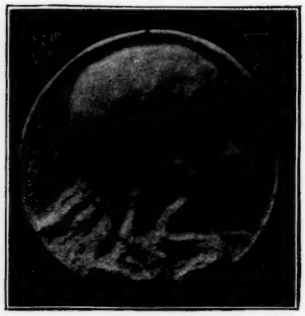


NAIAD OF SPRINGS.

By Mario Rutelli.

MRS. VEREKER HAMILTON'S MEDALS.

TO the choice collection of medals, chiefly by French artists, in the Luxembourg Gallery, there has recently been added a work by an English lady artist—Mrs. Vereker Hamilton. The honour is a unique one, inasmuch as no other English medallist is represented in the Luxembourg. The medal selected by M. Bénédite is that of the Rajah of Kapurthala, here illustrated. It will be seen at once that Mrs. Hamilton's methods are quite distinct from those of the leading French exponents of the medallist's art. Broad and simple in treatment, her medals present a strong contrast to the delicate and minute work of M. Roty and M. Dubois; they belong rather to the class of M. Charpentier. Her portrait medallions of Lord Roberts and Sir Donald Stewart illustrate this very clearly: it will be seen that the artist has striven not only to render portraits but to indicate the character of the subjects, and we thus have a representation that is large and bold, almost to ruggedness. It is probably the outcome of her studies at the Slade School, under Professor Legros; indeed, the influence of the master is apparent in the pupil. Mrs. Hamilton was successful as a student, for in 1884 she gained the scholarship open to students under nineteen years of age. She devoted her attention then principally to etching, but drawing in silver-point, miniature painting, and the designing



A PORTRAIT.

By L. Vereker Hamilton.

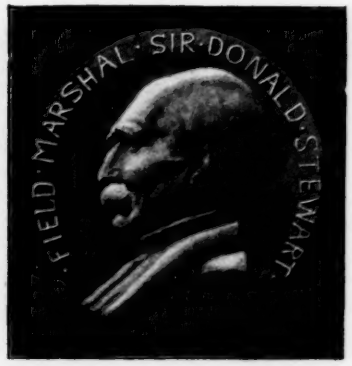
of medals were also included in her work. For some years she was a regular contributor to the exhibitions of the Royal Society of Painter-



LORD ROBERTS



VISCOUNT GORT.

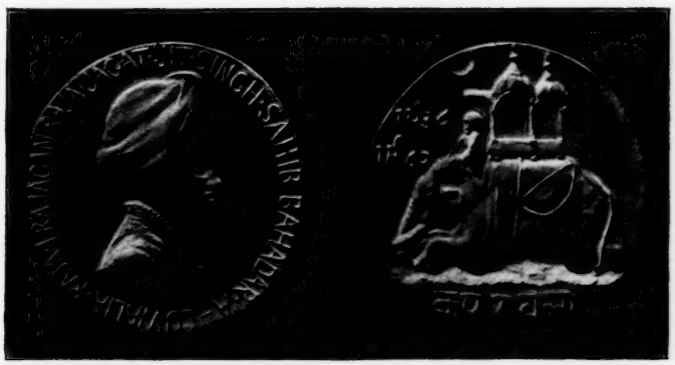


FIELD-MARSHAL SIR DONALD STEWART

From the Medals by Lilian Vereker Hamilton.

Etchers and Engravers, and was elected an Associate of that Society. But after a time she decided to confine her energies to the production of medals. At the inaugural Exhibition of the Society of Medallists—of which the late Mr. Reginald Stuart Poole, keeper of medals at the British Museum, was the founder—she gained the first prize, and at the second exhibition, in 1889, her work was awarded the second prize. Her medals have been seen at the Royal Academy, the Grosvenor Gallery, and at most of the leading exhibitions of Great Britain and America. The medallion of Lord Roberts, which was executed last year, has lately been reduced and struck as a medal in Paris, where the approval of her work has been shown in its representation, as stated above, in the Luxembourg collection.

A. F.



THE MAHARAJAH OF KAPURTHALA.

From the Medal by Lilian Vereker Hamilton. Purchased for the Luxembourg.

NOTES AND QUERIES.

[234] **A BUST OF—WHOM?—BY—WHOM?**—I recently purchased a fine marble bust of which I send you a photograph. It seems not unlike the great Vauban, or Colbert; and the manner similar to that of Coysevox. Can you throw any light upon it?—JOHN R. CLAYTON, London.

*** This bust appears to us so fine in design, character, and execution that we have

thought well to reproduce it for our readers' delectation, and in the further hope of es-



Bust of—Whom?

tablishing its identity. We have had the problem placed before Monsieur François Courboin, Librarian of the Print Room of the Bibliothèque Nationale in Paris, and transcribe his reply: "The remarkable bust of which you have submitted a photograph to me is certainly not a portrait of Vauban, whose features were hard, and whose face was massive, while the deep scar he had upon the cheek-bone admits of no question of portraiture. Moreover, Vauban would certainly have been represented with his *cordon*. We have not succeeded in putting a name to this head, which seems to me to be a portrait of an artist or an author. The costume and wig belong to the period 1715 to 1830. The execution seems less firm perhaps than that of the fine busts of Mignard and Lebrun by Coysevox in the Museum of Versailles, but it reminds one of him, as well as of the work of Couston." Another authority, Monsieur L. Morel, writes as follows: "It can be neither of the heads suggested. Colbert had very striking features, very different from those of the man in the marble bust. His bushy eyebrows and Vauban's chin are not to be mistaken when once seen. The style of the face and of the work are suggestive rather of the eighteenth century than of the time of Louis XIV. The refined, rather cynical expression of the face, the loose, picturesque, and rather airy disposition of the costume remind one of an eighteenth century personage, done by an artist of the time. Two experts, who are thoroughly versed in historical matters, declare that the periwig may very well belong to the first half of that century." On the other hand it must be admitted that the wig and costume are in complete agreement with those of Louis XIV's time. We shall be glad to have suggestions from any well-informed readers.

[235] **THE LANDSCAPE PAINTER'S VAN.**—Will some painter who has made use of a van for landscape kindly give suggestions as to the form, size, height (both head room and height above the ground), and also as to the means of admitting light which he has found most practical? His advice as to the most suitable material to obtain strength without undue weight, so that it could be moved in rough country, would be very useful also, as such knowledge can be only obtained from practical experience.—MANERBA.

[236] **PORTRAIT OF JAMES HEATH, A.R.A.**—I have an engraving by J. N. Smith of a portrait by Abbott of James Heath, A.R.A., Historical Engraver to George IV. I have tried to trace the original picture without the smallest success. According to the Biographical Dictionary J. Heath "sustained great loss by a fire," so perhaps this portrait does not now exist.—C. E. HEATH.

[237] **ARTISTS' PALETTES.**—Would you oblige me by giving the colours used by the late G. P. Chalmers, R.S.A., or Mr. J. MacWhirter, R.A.?—"ADMIRER."

*** Mr. MacWhirter's palette is made up as follows:—Beginning at the right-hand corner—next to the thumb-hole—Japanese yellow, pale cadmium, deep cadmium, lemon yellow; white; ochre; vermilion; rose doree; lake; brown madder; Vandyke brown; cobalt; French blue; Prussian blue; ivory black.


CALENDAR
JULY
1901.
Monday 1. G. Patten, A.R.A., born, 1801.
Tuesday 2. G. D. Leslie, R.A., born, 1835.
Wednesday 3. J. S. Copley, R.A., born, 1737.
Thursday 4. Marcus Stone, R.A., born, 1840.
Friday 5. Sir Robert Strange, died, 1792.
Saturday 6. John Flaxman, R.A., born, 1755.
Sunday 7. W. Mulready, R.A., died, 1863.
Monday 8. Sir Henry Raeburn, R.A., P.R.S.A., died, 1823.
Tuesday 9. J. W. Oakes, A.R.A., born, 1820.
Wednesday 10. G. Stubbs, A.R.A., died, 1806.
Thursday 11. W. J. Hennessy, R.I., born, 1840.
Friday 12. John Wedgwood, born, 1730.
Saturday 13. John Northcote, R.A., died, 1831.
Sunday 14. J. F. Lewis, R.A., born, 1805.
Monday 15. Inigo Jones, born, 1573.
Tuesday 16. Sir Joshua Reynolds, P.R.A., born [1723.
Wednesday 17. Isaac Fuller, died, 1672.
Thursday 18. John Martin, born, 1789.
Friday 19. Alfred Waterhouse, R.A., born, 1830.
Saturday 20. Sir W. Fettes Douglas, P.R.S.A., died, 1891.
Sunday 21. Sir John Gilbert, R.A., born, 1817.
Monday 22. C. Landseer, R.A., died, 1879.
Tuesday 23. Henry Weigall, born, 1829.
Wednesday 24. J. S. Cotman, died, 1842.
Thursday 25. William Sharp, died, 1824.
Friday 26. John Burnet, died, 1816.
Saturday 27. E. Onslow Ford, R.A., born, 1852.
Sunday 28. C. W. Cope, R.A., born, 1811.
Monday 29. J. C. Wintour, A.R.S.A., died, 1882.
Tuesday 30. J. B. Pyne, died, 1872.
Wednesday 31. Frank Holl, R.A., died, 1888.
HAROLD NELSON

THE CHRONICLE OF ART.—JULY.

The National Gallery Report.

THE most satisfactory item in the Director's Report for 1900 is that which relates to the protection of the Gallery from fire. It was a fortunate coincidence in many respects that the repeated appeal of the Trustees to the Treasury, made on May 29 of last year, for isolation from the business premises on the west wing of the Gallery, was strengthened by an outbreak of fire in these premises on the following day. Fortunately no damage was done to the Gallery, but this circumstantial evidence of the danger secured the Trustees from further anxiety on that score, for in the following month they were informed that the Government had taken steps to purchase the premises. The concluding sentence of the paragraph —"It is hoped that the isolation of the Gallery may be effected within a reasonable time"—seems to indicate the leisurely "consideration" of the authorities. The valuable additions to the collection by the Ashbee and Vaughan bequests have been recorded in these pages from time to time, so far as the Trafalgar Square Gallery is concerned. The Tate Gallery has benefited to an even greater extent, for no fewer than thirty-four pictures and drawings by eminent artists have been acquired under these bequests. Three important works by Mr. Watts have also been added, and Mr. Davis, R.A., and Mr. Ralph Peacock have presented examples of their work. The number of visitors to the Galleries on week-days number 479,139 at Trafalgar Square, and 180,662 at Millbank; the Sunday attendances, to 38,761 and 40,865 respectively.

The National Gallery and the Fire Danger.

Reference is made in the paragraph above to the steps taken by the Trustees of the National Gallery to reduce the risks from fire in connection with the Gallery. In respect to this an interesting letter appeared recently in *The Times*, in which was embodied the report of Mr. ATKINSON and Mr. SHERMAN, one of the leading insurance experts of America, upon the dangers to which the National Gallery is exposed from the buildings with which it is connected. The summary of this important document is as follows:—"(1) Windows guarded by iron shutters are not considered safe by us. The iron warps and twists at a moderate degree of heat, keeping the firemen out of the building and letting the fire in. (2) A monitor roof with many windows, like that upon the top of the old part of the Gallery, is very hazardous, especially when dominated by a dangerous and combustible building higher than the Gallery itself. Shutters would serve but little to protect the windows in this monitor, even if they were of the most improved type, viz., of wood faced on each side with Sackett wall board, and then enclosed in metal; the Sackett wall board being one of the most perfect fire retardents yet invented, composed of alternate thicknesses of felt and magnesia plaster. (3) The lead roofing of this building would not be tolerated longer than the time necessary to substitute a safe roofing, which on such a building ought to be of copper. In case this building should be dominated by a fire in the next block the lead would melt, endangering the roof beneath and preventing effective service of the firemen in their effort to get to the roof. (4) These dangers are aggravated by the bad neighbourhood. It may be assumed that the old infantry barracks will be removed; but the large building (Hampton & Co.'s), occupied for various purposes in the distribution of very combustible goods, will be a menace to the National Gallery. Even if a passage-way forty feet wide should be cut through, that block will dominate the building, and in case of its being on fire the damage inside the Gallery may be very great. There can be no permanent safety unless that dangerous building is removed, and the whole plot of ground devoted to the purposes of the Gallery." Questioned as to what premium he would recommend his company to charge were it sought to insure the Gallery, Mr. Sherman's prompt reply was that he would report dead against the risk, for if once the barracks or Hampton's were well alight the National Gallery risk would not be worth five shillings!

Picture Exhibitions in Scotland.

The spring exhibitions in Edinburgh and Glasgow are exceedingly attractive, though from different points of view. The Royal Scottish Academy's exhibition is, as it ought to be, fairly representative of the best of what has been done in Scottish art during the past year. At the Institute, Glasgow, the show is more varied, and depends for its success quite as much on the pictures of well-known English artists as on the work of the painters of the west of Scotland, while almost everything of note in sculpture in the Sauchiehall Street galleries has been obtained from London. Out of respect to the memory of Mr. THOMAS FAED, R.A., a Scotsman, and an honorary member of the Academy, two of his notable pictures have been hung this year in Edinburgh—"In Time of War," on loan from the Liverpool Gallery, and "The First Break in the Family;" and a similar compliment has been accorded to the late Mr. W. E. LOCKHART, R.S.A., who is represented for the last time in the place where his works were once so familiar, by a beautiful sketch of the head of her late Majesty Queen Victoria, done from life for the Jubilee picture; his large Spanish figure-piece "Gil Blas and the Archbishop of Granada," and a water-colour drawing of Durham Cathedral. It is noteworthy that in the exhibition there is also a bust in plaster of the late Queen, who was graciously pleased to give sittings at Windsor Castle, in 1888, to Mr. JOHN HUTCHINSON, R.S.A. A couple of clever trifles by Mr. WHISTLER, three examples of the art of Mr. H. MUHRMAN, Mr. G. F. WATTS's lovely head of the Marchioness of Granby, and a beautiful three-quarter length portrait of the late Marquis of Lothian, painted by Mr. ORCHARDSON for the National Bank, and never before exhibited in public, complete the catalogue of works obtained on loan. Sir GEORGE REID sends an admirable head of Professor Flint, freer in handling and more suave in colour than usual, and he is also represented by that trenchant presentment of the Highland chieftain MacLeod of MacLeod, which was last year in the New Gallery. Mr. JAMES GUTHRIE'S latest work is a finely modelled, low-toned portrait of the Rev. Dr. Whyte, Edinburgh. A charming landscape sent to the exhibition by Mr. W. D. M'KAY is "Nungate Bridge," showing a stretch of the river Tyne, with the town of Haddington in the background, delicately handled and suffused with soft hazy sunlight; while Mr. ALEXANDER ROCHE'S silver-toned coast scene, "The Sailing of the Boat," and his portrait study

"Joan," touch a high level of merit. Among the Associates special mention may be made of the work of Mr. GEORGE HENRY in portraiture, Mr. A. K. BROWN and Mr. J. COUTTS MICHIE in landscape, and Mr. W. S. MACGEORGE in landscape with figures. Among the lady painters none exhibits better work than Miss M. CAMERON, who was in Spain last summer, and whose study of a matador shows excellent observation of character, glowing colour, and skilful workmanship. There has been a sort of revolt this year among the water-colour artists against a decision of the council of the Academy to hang water-colours and architectural drawings in the same room, and in consequence eight or nine of the best workers in this medium have abstained



A FAIRY TALE.
From the Painting by T. B. Blacklock, in the Royal Scottish Academy.

from sending their drawings this year, to the manifest loss of the exhibition. The sculpture, for the most part, takes the shape of busts, contributed among others by Messrs. D. W. STEVENSON, GRANT STEVENSON, PITTENDRIGH MACGILLIVRAY, and BIRNIE RHIND. The Glasgow Institute exhibitions have not quite the same character as they possessed ten or twelve years ago, before most of the men who made their fame removed to London or elsewhere. There is still, however, a painting remnant left, and some young men coming on, to maintain the artistic reputation of the west of Scotland.

Exhibitions.

THE exhibition of oil paintings, pastels, and black-and-white drawings by M. LÉON LHERMITTE, which has been held recently at the Goupil Gallery, deserves to be noted as a fascinating display of technical accomplishment. The artist has rare gifts as a draughtsman and colourist, he observes nature with sound intelligence, and he expresses himself with an exquisite delicacy of craftsmanship. He stands at the head of the modern painters of pastoral subjects, and in his treatment of rural scenes follows the best traditions of the French school. The collection had been brought together with the best judgment, and summarised quite adequately the best aspects of M. Lhermitte's art.

Mrs. ALLINGHAM'S water-colour drawings of spring, summer, and autumn landscapes, shown in the galleries of the Fine Art Society, can be praised unreservedly for those qualities of delicate perception and tender realisation which have always given a special charm to her work. She understands perfectly how to use minuteness of elaboration without losing breadth of effect or dignity of design; and she can manage bright, colour without relapsing into prettiness or garish display. In this show she made no departure from her accustomed methods, but she fully maintained the high standard of practice which has marked the whole of her production during recent years.

Mr. CHARLES CONDER is an artist who deserves an almost equal amount of praise and blame. He has a most attractive instinct for design, and is endowed with a very pleasant sense of decorative refinements; but he affects a wilful uncouthness of drawing, and descends at times to technical tricks that are almost childish. In the collection of paintings on silk which he gathered together at the Carfax Gallery lately the merits and the faults of his method were both well illustrated. Some of the fans he exhibited deserve high praise, but few of the more ambitious works which were included can be reckoned as successes.

Mr. VEREKER M. HAMILTON'S "Sunrises and Sunsets in Brittany and Kashmir," exhibited at the Dowdeswell Gallery, belong to that class of artistic accomplishment which is popularly supposed to be unsuited for public display. But for this very reason their appearance was the more welcome. Few artists have the courage to exhibit their studies or to invite attention to sketches done directly from nature; and Mr. Hamilton is therefore to be commended for making a pleasant departure from a custom which is certainly out of date. The cleverness of his work is undeniable, and it is by no means lacking in important qualities.

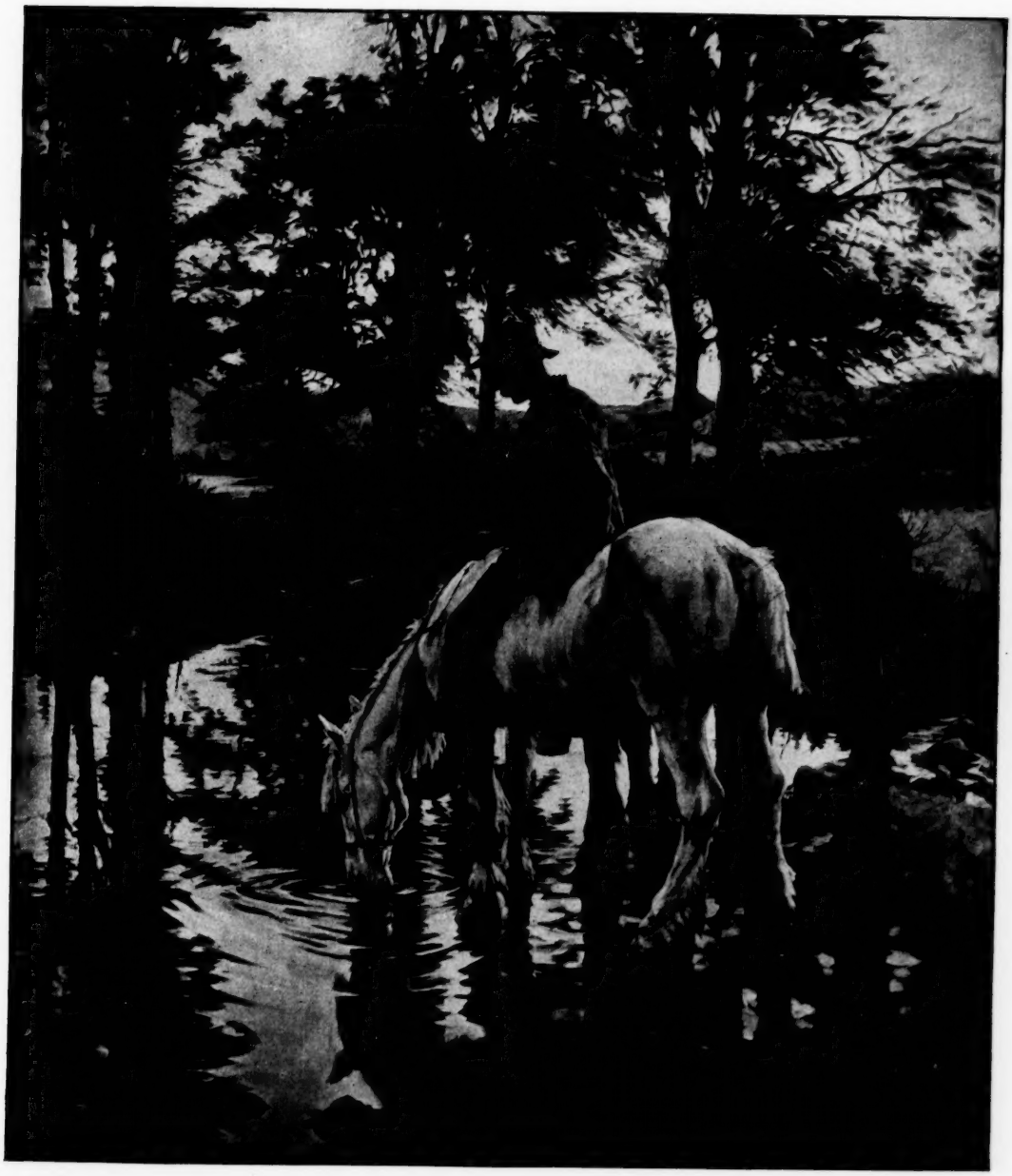
There was in the exhibition of the Surrey Art Circle at the Continental Gallery a very fair sprinkling of good things. The most interesting contributions were Mr. G. LEON LITTLE'S "A Windy Day, Ploughing," Mr. E. R. FRAMPTON'S "A Fair Japanese," "Sheep Feeding" and "Scanty Pasture" by Mr. CLAUDE HAYES, and Mr. A. E. PROCTOR'S "Folding Sheep;" but the pictures by Mr. J. E. GRACE, Mr. JOHN GRAY, Mr. ALBERT STARLING, Mr. W. H. MARGETSON, and Mr. DAVID LONGSDEN also deserve note. Mr. ALFRED GILBERT sent to the exhibition a bronze bust of Sir George Birdwood, a sketch for a symbolical group, and a case of decorative objects.

The annual exhibition of the Home Arts and Industries Association has recently been held at the Albert Hall. The classes which made reputations in past years for the excellence of their work were again well represented. These include Kirkby Lonsdale and Leighton Buzzard for leather work, Stepney and the Kent County Council classes for inlay and wood carving. Mrs. Watts's special classes at Compton and Aldourie exhibited interesting work in terra-cotta, and the "Della Robbia pottery" was again pre-eminent in its particular section. One of the best works was a cabinet in carved oak, with steel hinges, and panels in beaten copper, designed by Mrs. Waterhouse, and executed by the Yattendon class. The exhibition as a whole was more than ever suggestive of the ordinary bazaar, owing to the increase of trivialities, such as toys and mere knick-knacks, among the exhibits—a lamentable tendency.

Reviews.

Jean François Millet [in the Public Auctions]. Par *Louis Soullié*. (L. Soullié, 25, Rue de Lille, Paris. 1900.)

Following up his exhaustive work on Troyon in the sale-rooms, M. Soullié has issued a still more important volume on Millet. This is in every way an improvement, for intelligent classification (which was wanting in the Troyon) makes this volume a highly valuable one for every collector, art historian, student, and art-dealer. An admirable introduction on the artist by M. Paul Mantz is followed by the sale notes, in which description,

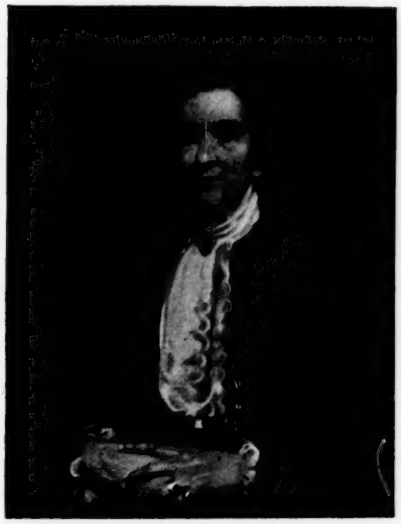


THE DRINKING PLACE.

By Stanhope A. Forbes, A.R.A.

Purchased for the Oldham Corporation Art Gallery.

size, sale notes, and "provenance" are fully set forth. The paintings are classified in order of size; when no sizes are known, the order is chronological in relation to the sale. The water-colours, pastels, chalk, pen and ink, sepia, and other drawings, as well as beginnings of pictures, are arranged alphabetically. The famous series of "L'Epopée des Champs" follow the order set



MRS. MARGARET BLACK.

From the Portrait by George Henry, A.R.S.A., in the Royal Glasgow Institute.

down by Sensier. This is a remarkable instance of useful industry, for which M. Soullié should receive due recognition from those for whom he caters.

A Book of the Poster. By *W. S. Rogers.* (Greening & Co., London, 1901. Illustrated, 7s. 6d.)

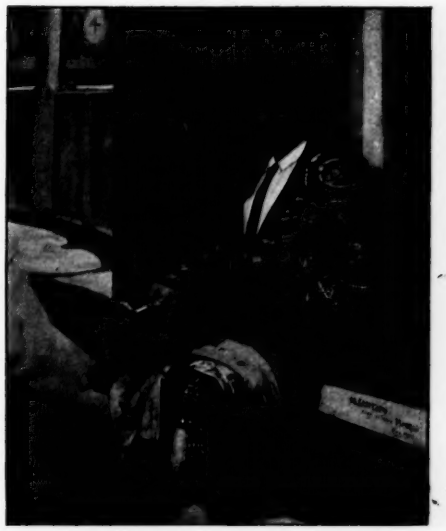
The art of the poster has produced a cult, and a circle of collectors throughout Europe and America who collect the great sheets as if they were pictures or postage stamps. Mr. Rogers, himself a clever and successful poster designer, has treated the subject in the most complete and satisfactory manner—the work is at once a handbook and an encyclopædia of the subject, practical in its advice, and intelligent and generous in its criticism, and almost invariably well informed. Designing, printing, collecting, care and preservation, and display of posters are subjects which have chapters to themselves, and some account is given of poster work throughout the world. We miss, however, all reference to the posters of Mr. C. Wilhelm and Mr. Fred Taylor, and of M. Charles Lucas, among others, and we would point out that the "*Quiver*" poster attributed (p. 44) to Mr. W. T. Horton is really by Mr. Henry Holiday. The book is lavishly illustrated, but the main value is in the text.

An Album of Drawings. By *James Guthrie* (White Cottage, Shorne, Kent).

Mr. Guthrie belongs to that class of artists whose intense devotion to their own ideals leads them to forego every advantage that might be obtained from a concession to popular taste. He has shown in a series of drawings and blocks cut in a manner more or less primitive) real individuality, and poetry f idea and feeling for nature, that mark him as a man of independent mind and graceful spirit. There are faults of drawing, sometimes, and coarseness of execution; but behind all there is a fineness of sentiment which makes his work well worth the doing. In time, he will do finer work; but even now there is often great beauty of draughtsmanship and fancy, as in the "Summer," in which the landscape reminds one of Mr. North. There is daintiness in "When the Moon was Young," and elsewhere dignity, mystery, and an almost unfailing sense of style. The printing has not done full justice to the blocks; nevertheless there is enough here to lead us to keep an eye on Mr. Guthrie's future work.

Decorative Flower Studies. "For the use of Artists, Designers, Students, and Others. A series of forty coloured plates, printed in facsimile of the original drawings, accompanied by studies of detail from each subject and descriptive notes, by I. FOORD." (B. T. Batsford, London. 25s. net.)

The title as quoted very fairly sets out the nature of the work. Forty well-known plants have been selected, and two pages are given to drawings of each; in one the plant is treated decoratively both as to design and colour, and the other gives naturalistic drawings of its details. Both are rendered with much taste and care. The decorative page may be taken to be a lesson to designers as to how a natural flower may be treated as decoration for flat surfaces while retaining the characteristics of the natural flower itself. There is perhaps a little too much sameness in the colour treatment of the subjects. The recipe seems to be, draw the plant carefully in outline and wash in simple flat tones of colour, using as few tones as possible and those as light as possible. It is quite the modern decorator's way



A MATADOR

From the Painting by Miss Cameron, in the Royal Scottish Academy.

of treating colour, and does not give evidence that the designer has any feeling for or enjoyment of colour, but rather suggests a fear of it. Delicate schemes of colour are quite well in their way, but there should be room in a work of this importance for strong schemes as well.

As it is, it suggests that Mr. Foord feels things in this limited way only. The book is most delightfully printed, and the reproductions are admirable—if they were made by Messrs. Barnicott and Pearce, of Taunton, who printed the book, they may take great credit to themselves.

Books Received. NOTE.—*Comment in this column does not preclude books from subsequent review.*

We have received from Messrs. Carl Hentschel, Ltd., the "Souvenir of Shakespeare's Comedy, '*Twelfth Night*,' produced at Her Majesty's Theatre by HERBERT BEERBOHM TREE." This pamphlet, produced with great taste, contains a series of entirely successful colour-reproductions of oil sketches by M. Charles Buchel of the chief characters and scenes of this extraordinarily happy revival. The artist has cleverly caught likeness and character, and Mr. Hentschel by his "colortype," worked wholly in London, has done them ample justice. It is a souvenir to procure and to keep. From E. Lundquists Bokförlag (Stockholm) we have the albums of comic drawings by ALBERT ENGSTRÖM, a caricaturist of rare humour and originality. No doubt we see in him qualities now and again of Mr. Max Beerbohm, of Mr. F. C. Gould, Mr. Sime and M. Caran d'Ache. He is full of invention and ingenuity of idea. There is much extravagance and affectation of bad drawing; but he is a keen observer of character and a genuine humorist. "*The Literary Year-Book*, 1901." Edited by HERBERT MORRAH (George Allen, 1901; 3s.6d.) shows great improvement over that of last year, good as it was. It is becoming a sort of literary "Year's Art," and may be considered invaluable to literary persons. We should like to see some of the features enlarged—such as that dealing with "Societies," as well as the index. There is a useful list of artist-illustrators and a reference to the new Artistic Copyright Bill (from which, however, Mr. Bale's evidence is curiously omitted), in which an important defect is cited. "*Concerning St. Ermin's Hotel*" is a guide to a unique hotel with interesting facts and illustrations.

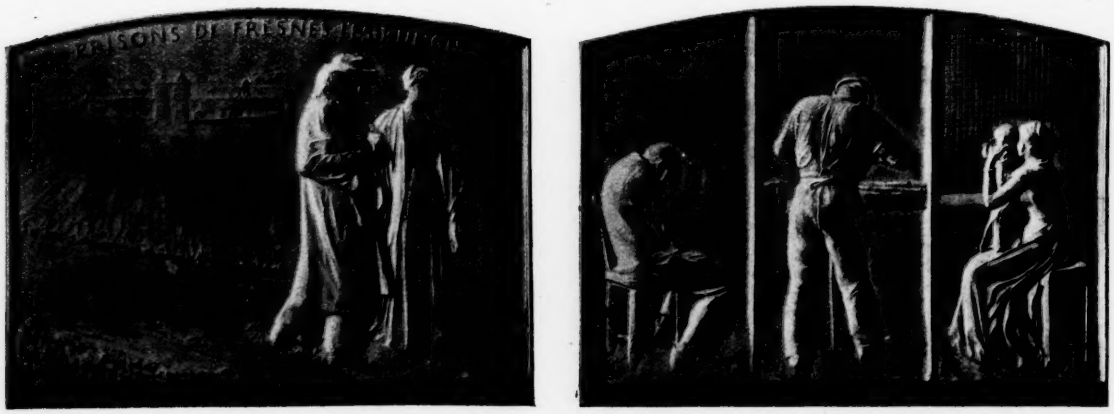
In our review of the Fine Arts Catalogue, issued by the Newcastle-upon-Tyne Public Library, we stated that the volume was compiled by Mr. BASIL ANDERTON, B.A. The credit should have been given to Mr. T. A. ONIONS, B.A., now librarian to the Institute of Chartered Accountants, who was at that time assistant librarian.

Miscellanea. SIR WILLIAM MARTIN CONWAY has been appointed Slade Professor of Fine Art at Cambridge, in succession to Dr. Waldstein.

The Committee of the Oldham Corporation Art Gallery has purchased "The Drinking Place," by Mr. STANHOPE A. FORBES, A.R.A., and "Hard Times," by Mr. BASIL BRADLEY, R.W.S., from their Spring Exhibition.

The following works have been purchased under the terms of the Chantrey Bequest: "The Flower Girl," by Mr. J. J. SHANNON, A.R.A.; "The Val d Arno: Evening," by Mr. M. RIDLEY CORBET; "Morning," by Mr. ARNESBY BROWN; "Ali Baba and the Forty Thieves," Mr. ALBERT GOODWIN, R.W.S.; and "Within Sound of the Sea," by Mr. LIONEL SMYTHE, A.R.A.

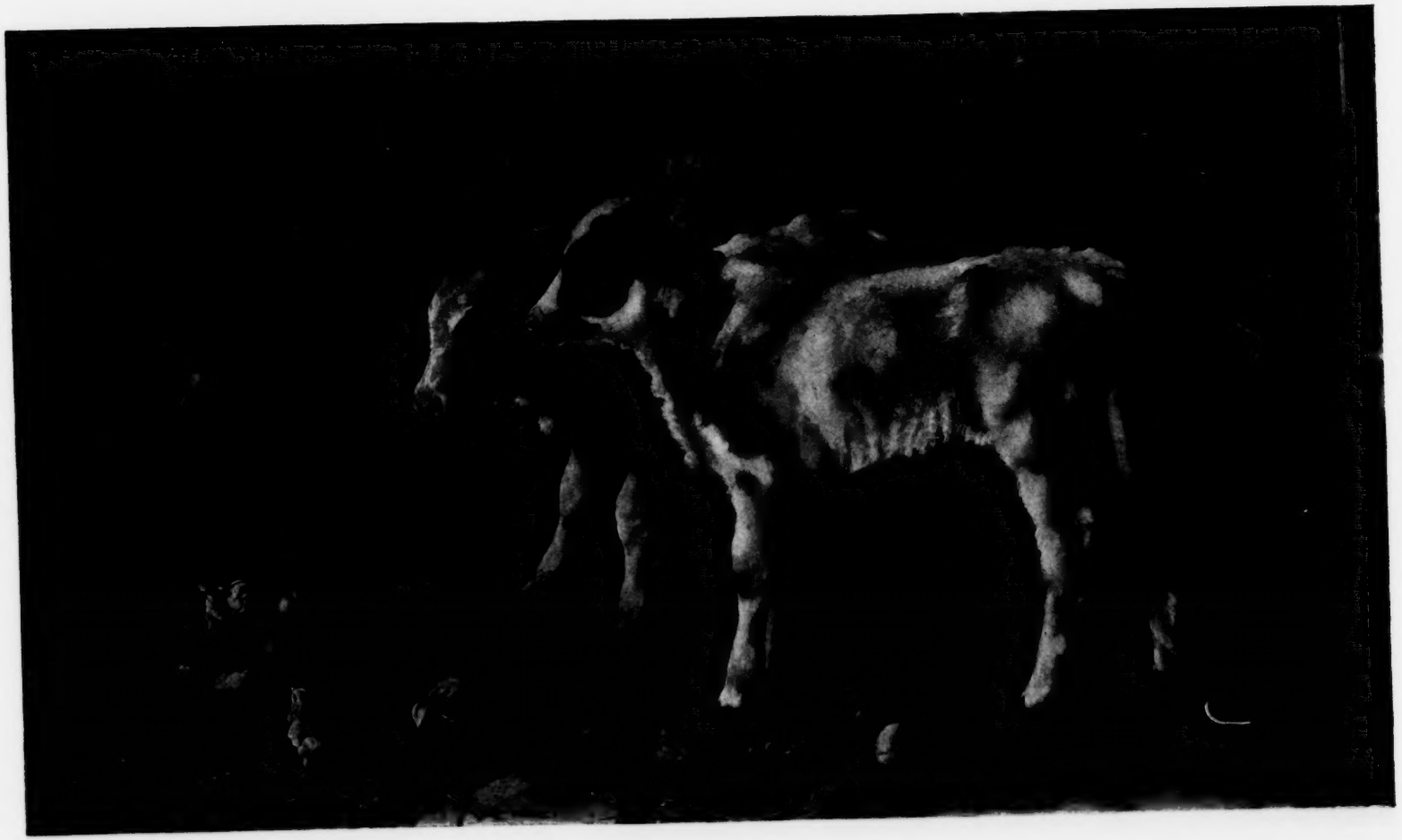
A new art club—the St. James's—has been formed at the Studio, Members' Mansions, Westminster. In addition to the usual advantages of a club for men and women artists it will provide models four days in each week and afford facilities for the exhibition of members' work.



THE DE FRESNE PRISON PLAQUETTE.

By Oscar Roty.

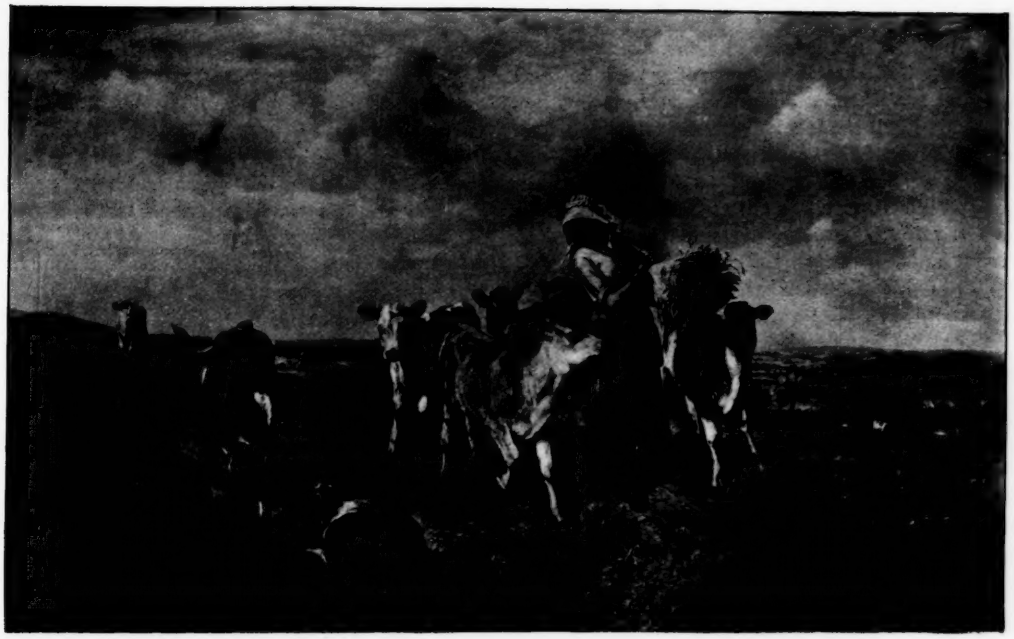
One of the most recent examples of Monsieur Roty's exquisite art is the plaquette he has lately executed for the Government for the de Fresne prison. The curious—and entirely praiseworthy—object of the authorities is to work upon discharged criminals through the beauty of art, and so they have called in sculpture to help in the work of morality. On the Reverse are Remorse that awakens, Work that reclaims, Love that sustains while on the Obverse is a representation of the complete redemption. Little need be said of the fine art in this little plaquette; perhaps the least satisfactory is the compartment showing the mother and babe at the window of the prisoner's cell, but this is more than compensated for by the expression on the face of the liberated criminal. There is a world of pathos and of art in this tiny head. It is the current joke that many collectors will be committing small offences in order to obtain the medal, and that "no rosette will be worn with this order." Certainly, no man owning the bronze (not the silver) medal will dare to show it to his neighbour without incurring suspicion as to the way in which he obtained it.



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THE DOG IN THE MANGER.

By WALTER HUNT. In the National Gallery of British Art.



BESIEGED.

By Walter Hunt.

MR. WALTER HUNT: ANIMAL PAINTER.

By MARION HEPWORTH DIXON.



WALTER HUNT.

From a Photograph by A. Binnie.

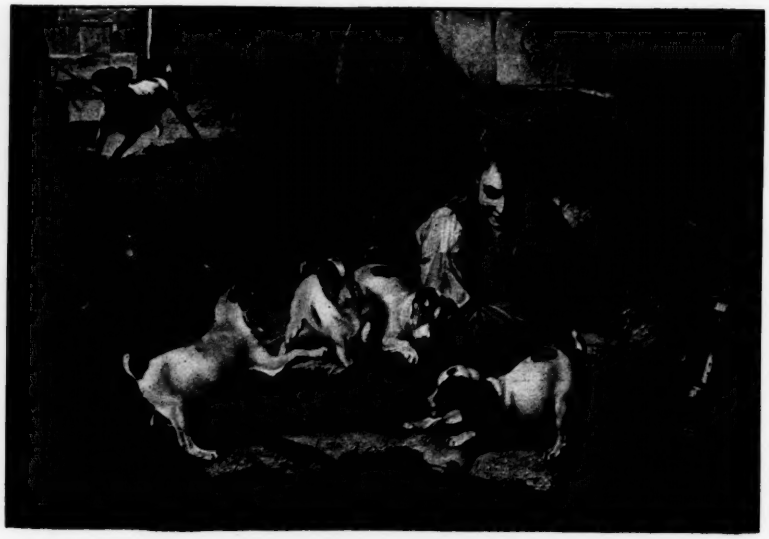
IT has become somewhat the fashion of late years to sneer at the name of Landseer. The hypercritical, enamoured of what they consider a more strenuous and elemental appeal to the imagination, have already dubbed him "mid-Victorian." And, in point of fact, Landseer's methods have aged. It was impossible that it should be otherwise. Fifty years ago the general public was so absolutely ignorant in all matters relating to art that even an animal painter was bound to rely on sentiment and anecdote to gain the suffrage of his contemporaries. But greater knowledge brought not only the critical but the experimental method into pictorial art. Actualities, rather than the traditions of the schools, became a recognised ideal. When a Primitive like Holman Hunt journeyed to Palestine to plant his easel and paint his "Scapegoat" on the shores of the Dead Sea, he was setting an example which all moderns have gradually learned to imitate. Nor were animal painters left far behind in their attempt to get what we are pleased to call "documents." To paint an animal as it actually is—as it lives, moves, and has its being—rather than in its conventional aspect, and in its subservient and acquired attitude to man, has become one of the tenets of the new religion. Mr. Swan, most accomplished and classic among modern painters, has this passion for the fundamental or primeval phases of animal life.

At the same time, we must remember that art is an expression of temperament, and it is not given every man to see the apotheosis of motherhood even in the most grandiose representation of a tigress suckling her cubs. It would seem more in keeping with the tendencies of our animal-loving land to dwell on the gentle domestic side of animal existence. Herr Müther, one of the ablest of our foreign critics, sees, indeed, a close analogy between the outward aspect of England and the art which has flourished under her temperate skies. In England, he says in effect, all is soft, smooth and finished in the landscape; and the same suavity, richness, and placidity is the characteristic of English

art. Given, then, these conditions, we shall not be surprised that the output of so virile and dexterous a painter as Mr. Walter Hunt has not expressed itself in melodramatic forms. The tender, the pathetic, and the humorous are the qualities which would seem to appeal to him. His attitude towards nature and towards all so-called "dumb" animals is essentially English, and not only essentially English, but essentially English of his day. Aloof and impersonal in his conception of nature, Mr. Swan's tigers might easily be creations of the Renaissance. The mystery and the feline grandeur of the beast of prey dwell with him. But of the jolly squire or the big game hunter there is no trace. The jungle does not represent to him a possible "bag." In a word, the mental attitude of these two most variously popular animal painters could not well be more divergent. They are as far apart as the objective and the subjective methods in art. As a matter of fact, with the best possible technical equipment, and with an equal passion for studying facts at first hand, Mr. Hunt is a follower of our homely British school rather than of the classic tradition suggested by Mr. Swan.

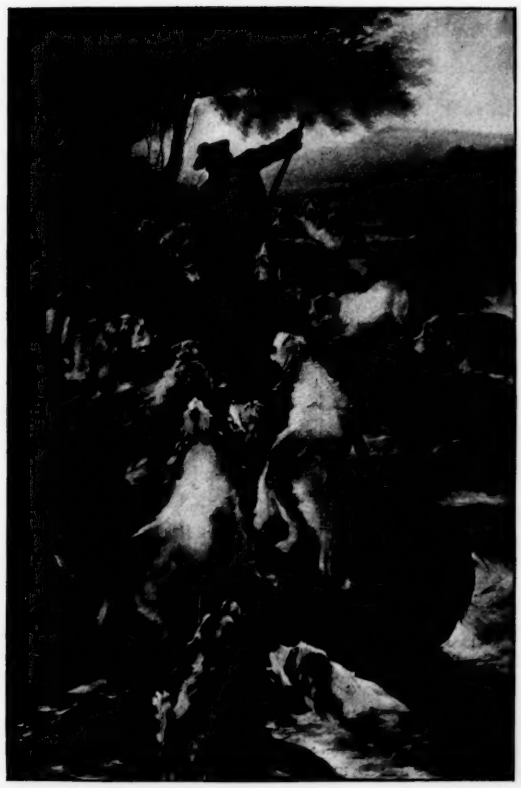
But if Mr. Walter Hunt in his subject-matter may be called a disciple of our great mid-Victorian animal painter, that is not to say that as a draughtsman he is not the child of a more exacting century. Mr. Hunt is both more literal and more modern than Landseer, while his sentiment invariably rings true. Technically speaking, his brushwork has breadth and shows freedom. His imitative qualities are at times extraordinary. No animal painter of our day, perhaps, can portray more dexterously the soft, furry, upright hair of a young calf as does this stalwart realist, and no one has rendered more lovingly the outward aspect of the collie dog.

Walter Hunt was born in 1861 on the Surrey side of the Thames, and remains faithful to the south of London, inasmuch as his household gods are still to be found at Southfields, Wimbledon. The son of an artist whose works visitors to the Royal Academy will remember, the young animal painter sought no other counsel but that of his father, and is indebted to no especial school of painting for his training. His progress, notwithstanding, seems to have been extraordinarily rapid. Without being a prodigy like Sir John Millais, who painted before he was breeched, Mr. Hunt was precocious enough to sell a picture when he was thirteen. A more serious effort, painted by the boy when he was twenty, was accepted and hung at the Royal Academy, where we find the young artist exhibiting for the next eleven years consecutively. Indeed, already in 1886, the *Times* singled out Mr. Hunt's picture called "Overmatched"—a small silky-haired terrier, confronted by a whole basketful of angry kittens—as one of the cleverest works in the exhibition. Nor did the *Times*' verdict stand alone. The canvas of a previous year, the year 1885, saw Mr. Hunt's "Dog in the Manger" so universally admired



THE HEDGEHOG: A SHARP ENCOUNTER.

By Walter Hunt.



GONE TO COVER.
By Walter Hunt.

as to be bought by the Chantrey Fund. The subject is the interior of a stable, where a small dog curled up in the manger keeps two bewildered calves from getting to their hay. The possession of the delightful canvas called "The Babes in the Wood," which depicts another couple of furry innocents straying in the clearing of a thicket where they placidly graze, was secured by the Sunderland Corporation, while Victoria soon followed the example of the mother-country by purchasing Mr. Hunt's "Devonshire Farmyard." Nor must the picture, painted in 1893, called "The Best of Friends" be forgotten. Here we have the interior of a shepherd's cottage, where a magnificent silky-haired young collie lies stretched upon the roughly carpeted floor. A couple of cats—or rather a cat and her kitten—romp about the interior as the mother stops with a peculiarly happy feline gesture to rub herself affectionately against the dog's chest.

Equally popular pictures were the two canvases called "Motherless" and "Besieged." The first work, exhibited in 1897, will be remembered by all dog-lovers as representing another of Mr. Hunt's superb collies, a collie which has apparently found and laid down with a stray lamb, as she gently licks the ears of the foundling. The second essay shows us a buxom country wench holding a sheaf of corn, while she is "besieged" by some extremely handsome and frolicsome calves. But it must not be supposed that the farmyard occupies all Mr. Walter Hunt's attention. There are possibly thousands of lovers of sport who, forgetful of such touching canvases as "Motherless" or the "Babes in the Wood," know the painter simply by his "sporting" canvases. It is only necessary to mention the names of pictures like "Full Cry" or "Otter Hunting—a Hot Scent," to recall the spirited and humorous scenes so vividly depicted.

A word as to Mr. Walter Hunt's methods. He keeps a great variety of animals, considering it a great benefit to make endless notes, mentally and otherwise, of their various actions and expressions. He works very rapidly, but considers much has to be done to a picture without painting. He never has models before him when beginning a picture of very much action, but studies the animals closely for weeks



BABES IN THE WOOD.
By Walter Hunt.



HOME FROM THE FIELDS.
By Walter Hunt.

previously. When it is added that Mr. Hunt thinks nothing of being at his easel at four o'clock in the morning, and often paints sixteen hours a day, it will be seen that he is not afraid of arduous toil. In truth, when working out an idea, the artist often paints far into the night, for in elaborating a scheme of composition he is by no means chary of gas light. The output of such a man is not likely to be a small one, though from a conscientious desire to produce only of his best, Mr. Hunt has ceased to exhibit at the Royal Academy every year. That his absence is remarked need hardly be said, for in wholesome, breezy sentiment and in *verve* and vigour of handling, the animal painter has probably actually no rival at the present day. His contribution this year is another of his otter-hunting scenes, entitled "Breaking Cover." As may be seen from our illustration, it is full of dash and energy. "Realism," said Munkacsy to me one day in his Paris studio, only a few years before his tragic death, "realism might just as well occupy itself with the beautiful as with the ugly." I quote the words, for they seem curiously applicable to the attitude of Mr. Walter Hunt. He, too, is a realist, technically an uncompromising one, but his animals live in an atmosphere of sunshine, and are invariably of the sleek, handsome, coaxing kind. There is fun and frolic, and a multitude of young things in the green world envisaged for us by the artist. Indeed, to have looked at one of his canvases is to have had a glimpse of the Happy Valley, a valley where furry youngsters sport and gambol, and the earth smiles like a child.

[NOTE.—The copyright of each of the pictures here reproduced is reserved by the artist.]



THUNDER.
By Walter Hunt.

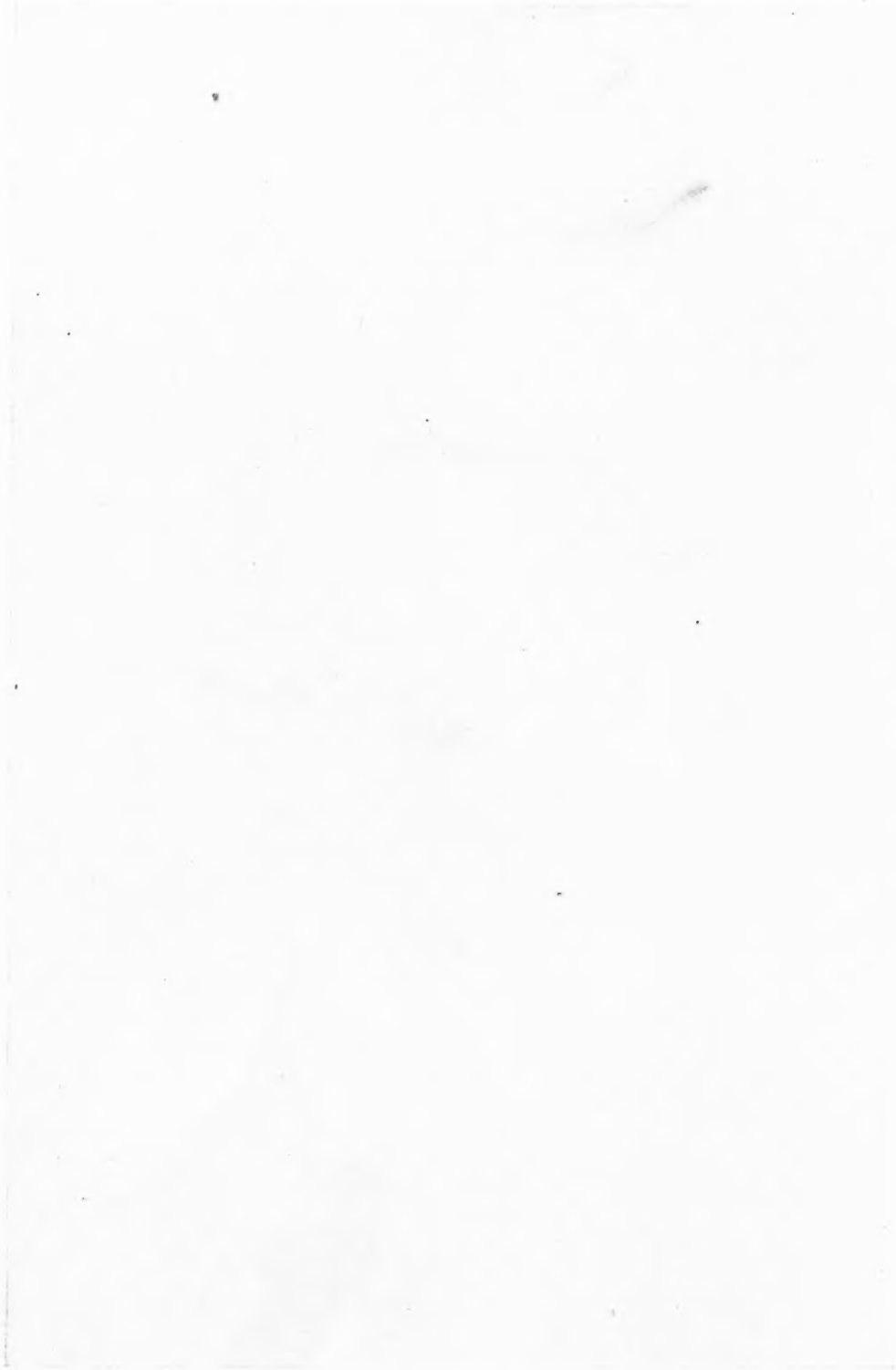


A SHEEP DOG.
By Walter Hunt.



BREAKING COVER.

By Walter Hunt. In the Royal Academy Exhibition.



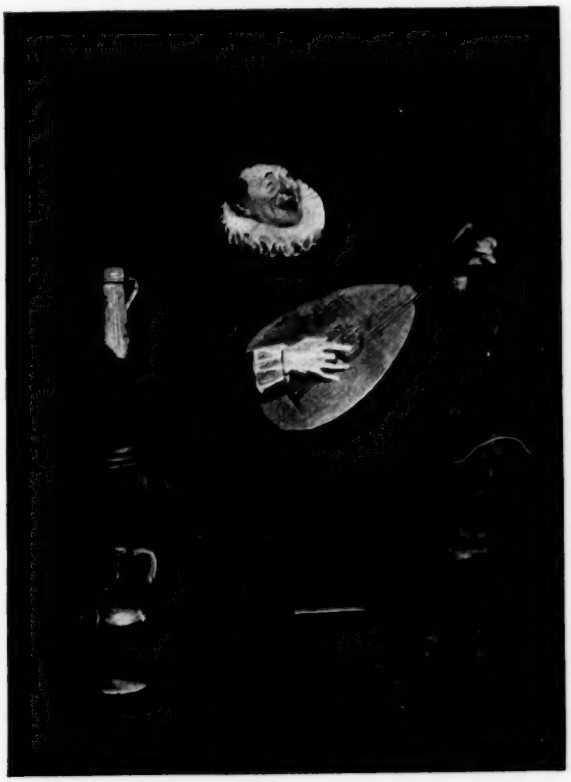
AT THE ROYAL ACADEMY EXHIBITION, 1901.

III.—THE FIGURE SUBJECTS.

By M. H. SPIELMANN.

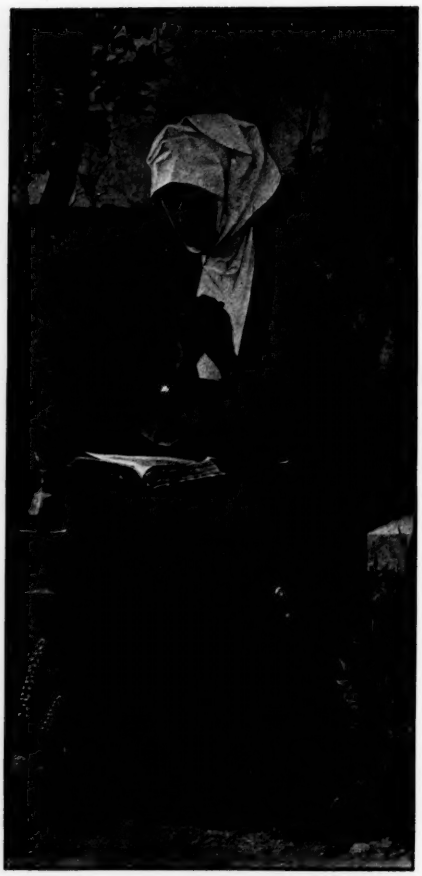
IT has often been argued that portrait-painting is not in art an end in itself but a means to an end. This view is usually accepted even by artists whose consummate ability in this line—from Reynolds to Sargent—has condemned them to practise little else, through the tyranny of the public or through their own desire to take advantage of the world's favour. The æsthetic writers have all professed this opinion from Burke, who regarded portrait-painting "as a school for perfection in art," to Schlegel, who pronounced it "the basis and the touchstone of historic painting." There are many who attempt to break away from the trammel of portraiture. Not a few find themselves with insufficient leisure, perhaps with too little energy, to embark on a large canvas, peopled with many figures; indeed, there is cause for fear that the great art of filling a canvas with a crowded yet well-arranged composition may in this country be almost lost. These artists are they who can deal with but a single figure, yet who play with it as their artistic taste directs.

Of these pictures there are a number of representative examples. Mr. Frank Dicksee's "Yseult" is a graceful composition (of unusual shape) in an opulent scheme of colour from pale yellow through coppery reds to purple. The beautiful princess looks out to sea, her fair face fine in expression, and the hands drawn with great elegance and delicacy. Mr. Watts's "In the Highlands" shows a young girl in a mob-cap arranging flowers, while in the finely suggested landscape behind her, we have an attempt to reproduce that gorgeous colour which, we are told, is to be only found in Scotland. It is a work of real "style," such as is too seldom attempted among us and still more seldom achieved. "In the Gloaming," by Mr. Orchardson, is full of charm and pathos—the picture "tells a story" as much by the face of the quaintly bonneted lady as by the mystery of the pine wood behind her. It is the artist's most telling contribution of the year. Mr. J. W. Waterhouse's "Mermaid" has all his usual grace, and is in his usual scheme of colour: the design is founded on the drawing he made for *Black and White* eleven years ago. Mr. Seymour Lucas is at his very best in "The Nimble Galliard"—a sixteenth century toper singing to his lute. This painting is very remarkable—it is an example of what may be called "right-off" painting, entirely successful. It is fresh, the colour unteased, the handling certain yet not hard, the harmony complete, the character perfect; it could not bear further work without loss. But why "Galliard"? That was a dance, not a song; and so the Dauphin's Ambassador meant it when he wrote "the nimble Galliard," and so Sir John Davies meant it in his orchestra, and so in Lanquette's "Chronicle." "The King's Rival," by the same painter, is nearly, but not quite, as good; the colour is rich, but the expression is overdone. With these may be classed Mrs. Stanhope Forbes' excellent "Gypsy," not less inventive in the arrangement of trees and branches.



THE NIMBLE GALLIARD

By J. Seymour Lucas, R.A.



THE EVENING OF LIFE.
By Théophile Lybaert.

The section of *genre* has long since displaced the less sincere history, romance, and poetry-painting of our fathers. It may by its "bigness" remind us of the past now and again; but it is better, and perhaps more just, to sweep away all distinctions and talk only of "subject." First Sir L. Alma-Tadema's "Under the Roof of Blue Ionian Weather" may be spoken of; its colour is so exquisite and dainty; its composition and arrangement so consummately learned, whether as to perspective, linear and aerial, tone and atmosphere, and reflected lights; and the drawing of the figures and the painting of the flesh so admirable that this picture may be pronounced in some qualities superior to, or more attractive than, anything the master has produced before. This is the supreme type of a class of art which has never been common in England, unless it is used as an accompaniment to a poetic subject already in existence in the literature of the past. Such is the earnest and scholarly work of the President, Sir Edward Poynter, who, in his "Helena and Hermia," presents the two friends' pretty quarrel scene in "A Midsummer Night's Dream." The action of the offended girl is felicitously rendered, while the *mise en scène* is elaborately constructed in elevated taste, even though a little heavy.

Mr. Waterhouse's beautiful (but wrongly named) illustration "Nymphs Finding the Head of Orpheus" is tender in feeling and harmonious in that delicious piquant-sweet scheme of colour characteristic of this artist; but it does not rise to the height of its subject, when the girls of Thrace are touched with the passionate constancy of dead Orpheus, whose voice ("*vox ipsa et frigida linguæ*") from his severed head cries, and the river banks re-echo, "Ah, unhappy Eurydice!" as it floats down the stream—as Proteus told to "Pastor Aristæus." Mr. Wetherbee's clever "Orpheus," much as it differs from this in colour, curiously resembles it in arrangement. Mr. Arthur Hacker's picture of "The Cloud"—illustrative of Shelley's poem, the last lines of the second stanza—is at once daring and original, beautiful in the female form, and thoroughly in the spirit of the poet. Mr. Draper's elaborate "Tristram and Iseult" is a very earnest effort by an artist of ability and by a very accomplished painter to represent the dramatic moment when Tristram and the Irish princess have drunk the love philtre—but it does not go beyond the text, does not suggest or set the imagination working, so that it hardly succeeds in being more than a very skilful and charming illustration. Similarly, Mr. Goetze's more than capable picture, "The Echo of a Voice," does not stimulate or even rouse the emotions: painted in the manner of Mr. Frank Dicksee, it is essentially a drapery picture, very effective as decoration, but failing in conveying the sentiment it is designed to move. "In the Venusberg," by the Hon. John Collier, is perhaps the most refined and elegant composition he has yet given us. Yet it does not quite satisfy us. The figures are somewhat spread, and small for the canvas; although the female forms are charming they lack a classical divinity; besides, the knight recalls King Cophetua and the saint in the Louvre Mantegna, while the crimson damask drapery on the goddess's knees is, by an unfortunate coincidence, suggestive of those in Mr. Gregory's last year's as well as a previous picture. Nevertheless, this is an important canvas, in some respects the best that Mr. Collier has painted. Of the same class are Mr. Breakspeare's "Pêcheuses du Roi" and Mr. Blair Leighton's "Accolade," clever but deliberate, and therefore cold.

There is more movement and feeling in the quaint rendering (quaint alike in arrangement and colour) of Mr. Young Hunter's "Come, Lasses and Lads," and Mrs. Young Hunter's "Joy and

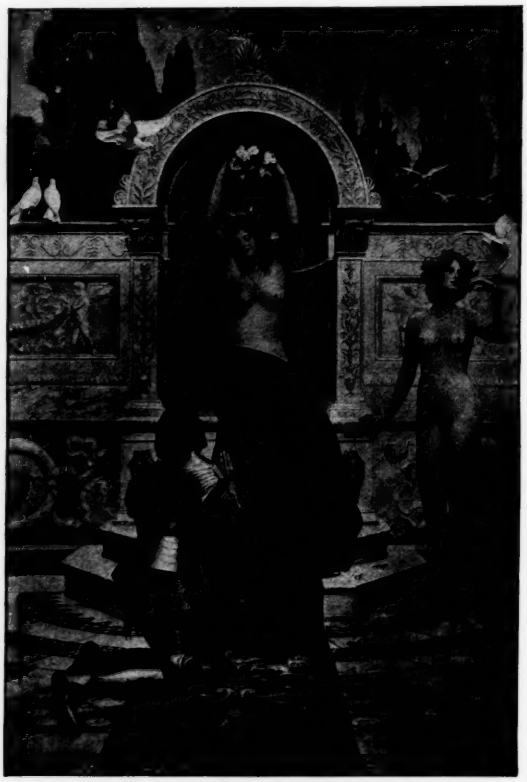
the Labourer"—both are original in manner, decorative in treatment, and though they threaten mannerism in their astringency (such as has overwhelmed Mr. Cayley Robinson in "The Depth of Winter"—a fine talent over-reaching itself!) they are also promising of much, for both these artists are young. Miss Gloag is not less personal in "Four Corners to My Bed, etc."; her brilliant colouring does not offend in its variety or strength; it is not inharmonious; the lines of the composition are ingenious; and even if the conception is not altogether original, the figures are prettily disposed, and there is a religious sentiment pervading the whole. Of religious-painting, indeed, there is curiously little in the whole exhibition—less, perhaps, than has ever appeared in the Academy before: a sign of the times, of none too happy augury for a noble section of painting. Perhaps Mr. Stock's tortuous and expressive painting of "Pain Bringing Wings to a Soul" should be included in this category—a Blake-like composition, with an idea not unpictorial. Mr. Gibbs' "Ancient Mariner" is an excellent example of an essentially modern rendering of a poem in an essentially modern method. The slayer of the Albatross is so striking a figure that we hardly care about the subject—the terrible fever-stricken ship and the conscience-stricken man fill the canvas and impress the spectator with the sentiment not less than with the corpses and their attitudes; while justice compels us to recognise the painter-like quality of the whole, and to applaud the restraint of the colour scheme.

Yet, in spite of what has here been said, "history painting," in a sense, must be acknowledged here. Chief among such works is Mr. Abbey's "Crusaders Sighting Jerusalem." The spectator is struck with the vividness of the scene: he feels that the picture is full of sincerity, not so much in the truth of costume and the like (though no doubt these are most accurately studied, as is the manner of the painter), but in the truth of effect. The red glare of the Eastern morning sun, as it illumines the top of the hill and the enthusiastic, ecstatic Crusaders, is absolutely convincing—convincing in colour, in strength of glow, in the character of the shadows. Similarly have the folds of the flag been studied, for never could a painter have imagined the queer tricks of reflected light and colour, as when in the shadows the material, whether white or black, takes on the hue of the blue sky above. Moreover, the "line" of the picture—the sweep of the composition—strikes one at first as being as original as the conception and its treatment. Yet who that is familiar with the Glasgow Collection will not recall the "St. Victor with a Donor" by Van der Goes (or is it Mabuse or Van Eyck?). No one who compares the two pictures but can be struck by the clearly accidental coincidence. Mr. Seymour Lucas's rendering of Cardinal Wolsey at Hampton Court when his fall is imminent ("The Clouds that Gather Round the Setting Sun") is hardly less successful. It doubtless suffers from the place in which it is hung almost as much as Sir L. Alma-Tadema's picture suffers from being in the exhibition at all; but all can see how Mr. Lucas's style has matured—how his colour has become mellowed and refined and his drawing more facile, while the character in the figures is not less emphatic than heretofore; perhaps it would be better were it even less incisive. But this is excellent "history"—the figure of the well-posed Cardinal, of the well-composed group, and the background of yew-hedge and red-brick palace; for although the subject is well told, the picture, for proper



CRUSADERS SIGHTING JERUSALEM.
By Edwin A. Abbey, R.A.

enjoyment of it, really requires to claim no subject at all. Beside these works, Mr. Chevallier Tayler's "Honi soit qui Mal y Pense" lacks spirit: there is much ability in this ambitious canvas, but such an absence of interest in the figures, and even of humour (which the incident really suggests), that the artist does not quite succeed in obtaining the effect at



IN THE VENUSBERG.

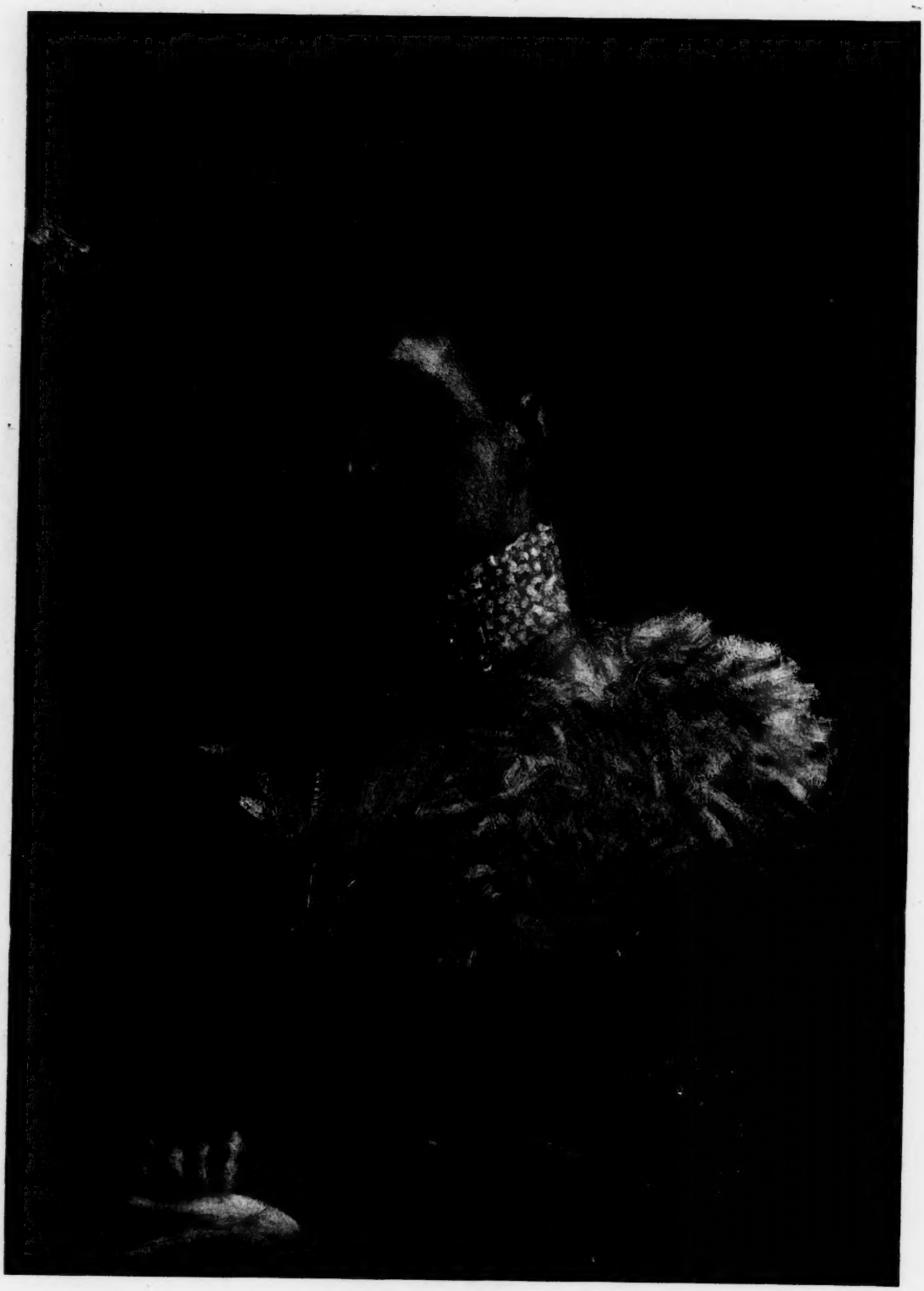
By the Hon. John Collier.

which he aimed. To a different class again belongs Mr. A. C. Gow's "Death of the Khalifa"—a bit of history which may well be accepted as a record. The artist shows us the dramatic moment when in the dusk, surrounded by his band faithful unto death, the leader receives his death behind the curtain of warriors in front. It is a picture worthy of Mr. Gow.

Other figure subjects seek to achieve very different aims. Prof. H. von Herkomer's view of his studio while he plays the zither to his "pupils" is one of the best things the artist has done. It is not carried much beyond the sketch-stage, but it is a remarkably successful essay in a double problem: the rendering of likeness and character in an apparently swiftly touched-in group—highly elaborate in composition and in variety of attitude—and the treatment of the whole by artificial light while the deep blue of the sky, seen through the window, proclaims that the twilight has not entirely passed away. In contrast with this is M. Nicolet's picture of "A Children's Service"—a modern "blessing of little children" in a Marseilles church, wherein the artist has aimed at smoothness of effect along with the mysterious atmosphere of a church interior. Beside these groups Mr. Walter Osborne's "Summer Time" asserts itself like a Max Liebermann, but more subtle, yet not less true. This group of children in the sun-flecked shadow of the trees is admirable in arrangement and character, and in truth of tone it yields to little here. The strange quality of colour that flesh assumes in the green sun-haunted shadow is realised with rare charm and accuracy; and pervading it all is the beauty of the childhood so prettily set in the canvas, controlled by the enjoyment that the painter has taken in a labour which is half love. With this delightful picture should be ranked Mr. J. J. Shannon's "Flower Girl"—conceived in a similar vein of thought and with much the same intention, and realised also with triumphant success.

The pastoral element in these pictures we find equally in Mr. Clausen's "Golden Barn" (in which the yellow is surely a little too green) and in his still more pleasing "Sons of the Soil." We see it, too, in Mr. Edward Stott's beautiful study of twilight called "The River Bank"—in which boys are bathing, while the air is alive with subdued colour. The forms of the horses incline towards the ugly; the figures of the boys, mere naked clod-hoppers, have only the beauty of colour and naturalness to help them, to the exclusion of what has been called "Fred Walker's Phidian expediency." Mr. Stott's "Sunday Morning" is a study perhaps more charming and more subtle still. The degree of obscurity seems a little too accentuated for the outside light that must enter the room; but the problem is beautifully solved whether as to light or colour. Mr. Fred Hall in "The Sun's Last Lingering Rays" is treading the path of Mr. Stott, but he emphasises, not to say exaggerates, overmuch. Yet his glow of sun is fine, and the canvas promises great things when the artist moderates the violence of his *pointillisme*. His "December" suggests Mr. La Thangue's touch and Segantini's; it is an excellent study of an old man slicing wurzels; but, pleasing as it is and full of talent, it does not convince the spectator of the artist's independence of outlook.

Passing over clever performances which seem to have been inspired by the works of other artists—such as the Watts-like "Dozing" of Mrs.



HER MAJESTY QUEEN ALEXANDRA.

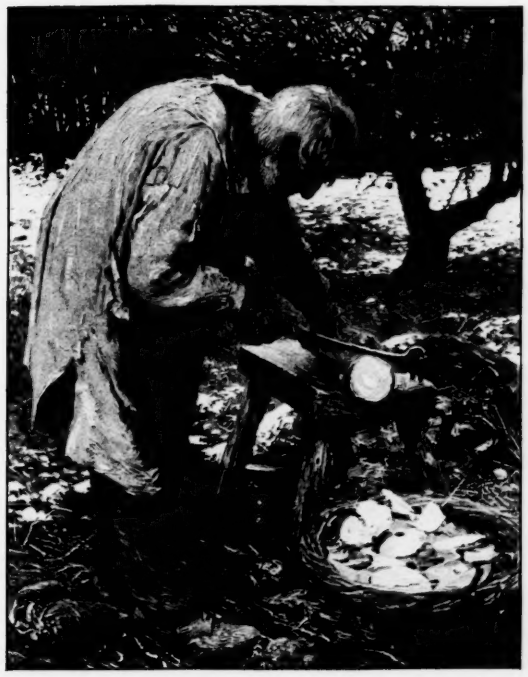
By J. J. BENJAMIN-CONSTANT.

(From a Photograph by Braun, Clement & Co., Paris.)

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Merritt, the Shaw-like or Gloag-like "Deceitfulness of Riches" of Miss Brickdale, and the Strudwick-like "Hope Comforting Love in Bondage" of Mr. Meteyard, all noteworthy in their way — we come to the section of the "quaint," which must by no means be ignored.

Affectation is at all times undesirable, yet it may sometimes be made welcome when controlled by taste. The revival of "primitive" workmanship may be affected, but there is an interest about it. Mr. Campbell Smith has attempted it in "The Twa Corbies" —in which we have a sort of modern Van Eyck, painted much as "Burd Helen" was painted, or, still more, as Mr. Holman Hunt's "Rienzi" was painted. The Dyce manner also inspires Mr. D. Eden's fourteenth century *rechauffé*, but the picture is empty, incomplete, and artistically insincere, in spite of the care and elaboration lavished upon it. Otherwise is it with M. Lybaert's astonishing piece of imitation, "The Evening of Life"—a lifeless marvel, aiming at a resurrection of Memlinc or Patinir, in which, however, the head has little soul, the landscape little dignity, the colour no transparency, the whole an amazing example of misdirected cleverness. Yet this artist, once he measures his exact length, and seeks for the colour-luminosity of the painters he so wisely admires and wonderfully reproduces, will produce work of a very high order indeed. Miss Bunce's "My Lady" is a good example of this class of painting which is taking its rise in England just as it is dying out in France, though the causes which have led it to break out here are entirely independent of the phenomenon (and the gradual disappearance of it) in the Salon of Paris.



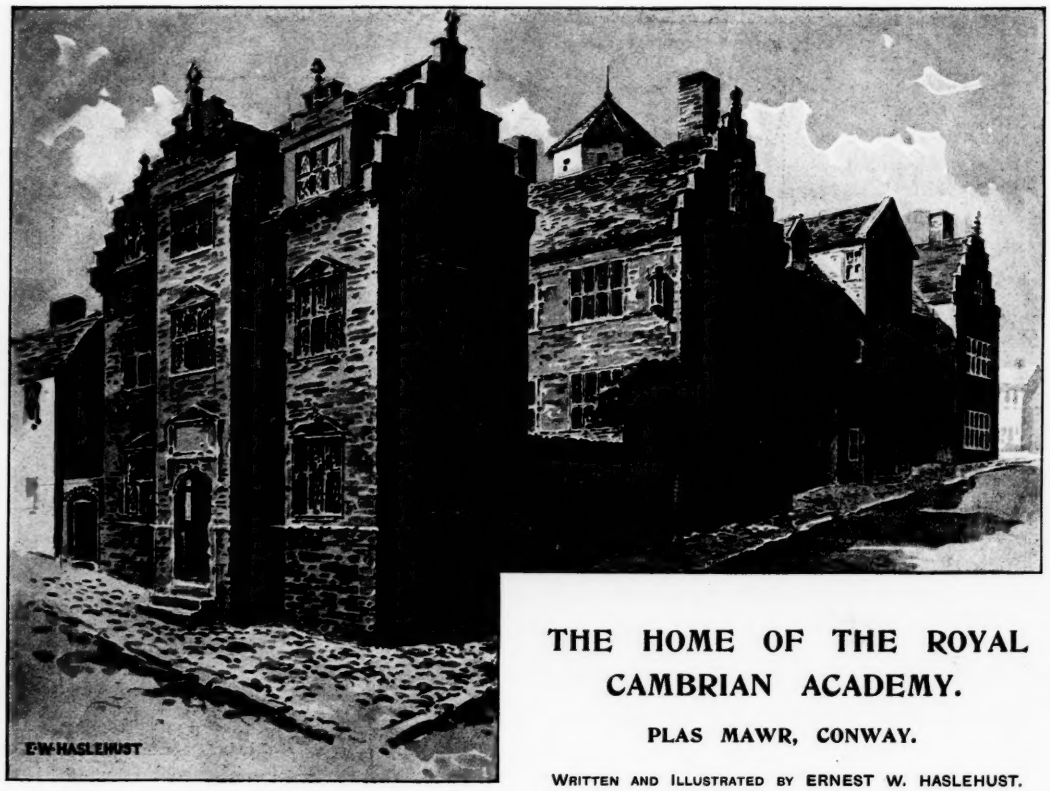
DECEMBER.

By Fred Hall.

HER MAJESTY QUEEN ALEXANDRA.

By J. J. BENJAMIN-CONSTANT.

THE portrait of Queen Alexandra has this year attracted great attention in the Salon, and next year, doubtless, will be exhibited at the Royal Academy. It forms a curious contrast to the huge dramatic portrait of Queen Victoria which has been so much discussed and criticised this year, for it has been produced under very different conditions and with a very different intention. In the former case, the painter aimed at the production of a semi-symbolical work, and only when it was completed did her late Majesty give one or two sittings. In the portrait of Queen Alexandra, M. Benjamin-Constant's work was to execute a family likeness—a *portrait intime* —from which all idea of State was absent. Unlike Mr. Luke Fildes, who had but very few sittings, and the number strictly set down before he began, the French artist was allowed practically unrestricted opportunities, and he took full advantage of the Queen's gracious readiness to sit as often as he wished. He had two, if not three, sets of sittings extending over the best part of a year. M. Benjamin-Constant painted the picture at Marlborough House. It will be remembered by some that Sir John Millais had a commission from Manchester to paint the portrait of the then Princess of Wales, but that, although her Royal Highness gave her consent, the picture never was painted. The fact was that she could not arrange to give sittings at the artist's studio, and Sir John could not paint out of it. Yet he admired her, he was wont to say, as much as any lady on all his list of sitters—actual or prospective.



THE HOME OF THE ROYAL CAMBRIAN ACADEMY.

PLAS MAWR, CONWAY.

WRITTEN AND ILLUSTRATED BY ERNEST W. HASLEHUST.

IN the palmy days of Conway, when "York" and "Lancaster" became reconciled in the person of Henry VIII, and the Welsh gave allegiance to the House of Tudor, whose fortunes culminated in the days of Queen Elizabeth, Robert Wynne, son of John Wynne Ap Meredith of Gwdir near Llanrwst—of whom the well-known historian, Sir John Winn, was nephew—returned from foreign service under the great commander, Sir John Hobbie, became possessed of a large parcel of ground within the town walls, and built himself the "Great Mansion."

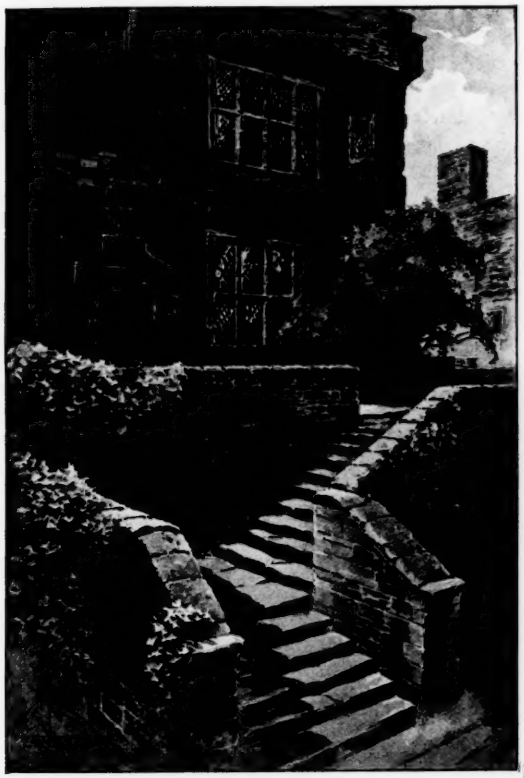
In Plas Mawr he bequeathed to posterity a fine example of the arts and crafts of his day, which were greatly fostered in the process of transition from feudal castle to manor house. Here the banqueting hall was still common to the household, but the greater isolation of the private apartments shows that feudal customs were gradually giving place to the habits of more modern society.

The house, built on a steep hill-side, has two entrances, one in the south block through the lodge, which opens out on to the lower courtyard, with access to the main building by a flight of stone steps and ivy-covered terrace. The other in the north block, which also contains an "upper" courtyard, with access on the right to the private apartments, and on the left to the kitchens and banqueting hall.

The private apartments consist of a richly decorated parlour on the ground floor known as Queen Elizabeth's room, and in the north wing—approached by circular stairways and turrets in each angle of the court — two decorated rooms with "a lodging" or ante-room between them, known as Queen Elizabeth's bedroom, and the Reception room; the latter is very spacious, and well lighted by two large mullioned windows and a bay between them.

From here one reaches the "Lantern-room," by a short flight of rude stairs, so named because of the old "lantern" in the right hand corner. It is formed by an opening through the wall tapering inwards at the sides and top, with a small angular window projecting outwards from the face of the external wall, which may be noticed in the sketch of the stairway. In olden times a candle was placed to throw a light on to the terrace and courtyard below.

Among others of less interest is the Wynne room, supposed to have been occupied by the Earl of Leicester; portions of his crest appear on walls and ceiling, and the date, 1577, by the shield over the fireplace.



IN THE LOWER COURTYARD, PLAS MAWR.

The offices on the ground floor are badly planned; the kitchens, with their huge fireplaces and ovens, being on the east side, and the buttery, with cellars in the basement, on the west side of the Hall.

The timbering of the roofs is very interesting; the dab and wattle fillings of the old batten framing may be seen carried out in the ancient manner. It is supposed that the large attic over the centre of the north block was once a secret chapel, otherwise the enrichments on the ponderous oak rafters cannot be accounted for in a room not intended for some unusual purpose. The entrance could easily be masked and the approach cut off in the event of a search. The variety of design in the windows and other parts of the house mark the changes fashion introduced as the building progressed and extended. The extensive range of out-buildings has long since passed away.

In addition to its intrinsic charm as one of the most perfectly preserved specimens of Elizabethan manor houses now existing, Plas Mawr contains plaster decorations on walls and ceilings said to be unapproached in Great Britain at the present day.

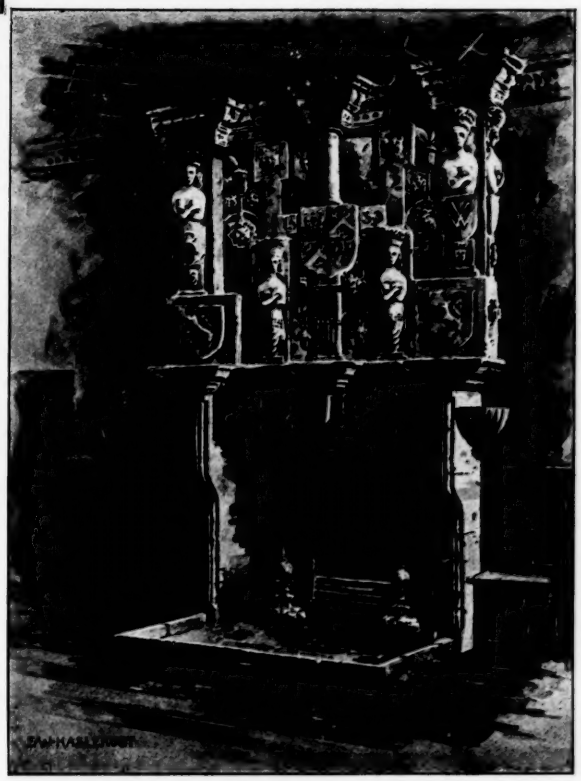
Plaster modelling was practised in ancient Greece, and the excavations at Pompeii produced many examples; but among other arts, this almost became extinct with the fall of the Roman Empire; it was revived, however, by Francis I, in France, and about the same period was introduced into England by Henry VIII.

Robert Wynne seems to have been very enamoured of this revived form of decoration, if we may judge from the rich and lavish use he made of it in his mansion. No two designs in the magnificent ceilings and overmantels are alike, and when the whole—moulding, crest, and arms—was picked out originally, in proper heraldic colours, the effect must have been brilliant, if not overpowering. In referring to "illuminated" plaster-work or pargetry, Spenser, in his lines, says:—

> "Gold was the 'Parget,' and the ceiling bright
> Did shine all scaly with great plates of gold."

And Pepys, alluding to similar work in "Nonsuch" in 1665, remarks, "All the house filled with figures of stories."

No record can be found of the vicissitudes



FIREPLACE IN THE BANQUETING HALL, PLAS MAWR.

through which the house passed after the death of Robert Wynne, but the destruction of the East porch and other dilapidations show that it fell into disuse and long since ceased to be one of the residences of the Mostyn family—its present owners—to whom it passed by marriage late in the seventeenth century, and from whom it is leased by its present occupiers, the Royal Cambrian Academy of Arts, most worthy custodians of such an art treasure. For many years previously some of the principal rooms were used as a parochial school, and others let out in tenements to poor families. It is to the pecuniary interest of these tenants, who made a rich harvest during the touring season by exhibiting their apartments, that the preservation of all this fine plaster-work is owing.



The room associated with the name of Queen Elizabeth perhaps claims most interest. Though this sovereign seems to have visited every country house of importance in her travels, there are no records that she ever came to Conway. This "Queen Elizabeth's room," therefore, is supposed to have acquired its name from the Royal Arms and emblems, accompanied by her initials, which appear over the fireplace.

In Messrs. A. & H. Baker's admirable work, "History and Description of Plas Mawr, Conway," to which I am indebted for other facts contained in this article, the authors give an account, in explanation of the grotesque animals and other devices so quaintly introduced into these picturesque decorations.

Two small casements, deeply recessed in the further corners, give an extended view of the gardens which, in its palmy days, surrounded the mansion. The contemporary furniture scattered about intensifies the old-world air of the room; massive presses and cabinets, quaint settees and chairs—the spinning-wheel lending a domestic tone to the whole—down to the wooden latch, the same which fastened the heavy door in bygone times.

The Banqueting hall also still contains some of its original fittings; the massive table of blackened oak stands firm and strong as it did three centuries ago, but that which chiefly claims attention is the noble chimney-piece, with its grotesque figures and crests; here the various arms and emblems are repeated which appear elsewhere.

It is curious to note how the chimney breast is keyed by large blocks of stone built into the wall, the exposed ends being shaped and carved. Noteworthy also is the fact that the ceiling

of the grand hall and staircase of the Victoria House at the World's Fair, Chicago (in 1892), was copied from the ceiling in this room. At an early period it was reduced in length by several feet for the tenant's requirements, and the original oak screen is partly hidden by a lighter construction of material, which is supposed to have formed the wainscot of Queen Elizabeth's sitting-room.

Facing the screen is the large stone mullioned window with quarrel pane lattices of various hue according to age, while beneath, and by the fireside, old oak settees, with scroll-work rail and turned supports, are fixed.

It is, however, round the Lantern, and reception rooms, in which romance and mystery centre. Plas Mawr would be incomplete without a ghost; this the Lantern room supplies, and it is supposed to have some connection with the priests' "Hiding Place" above the landing outside, to which access was obtained through masked passages and steps cunningly contrived in the walls of these two rooms, and also from the secret Chapel already mentioned.

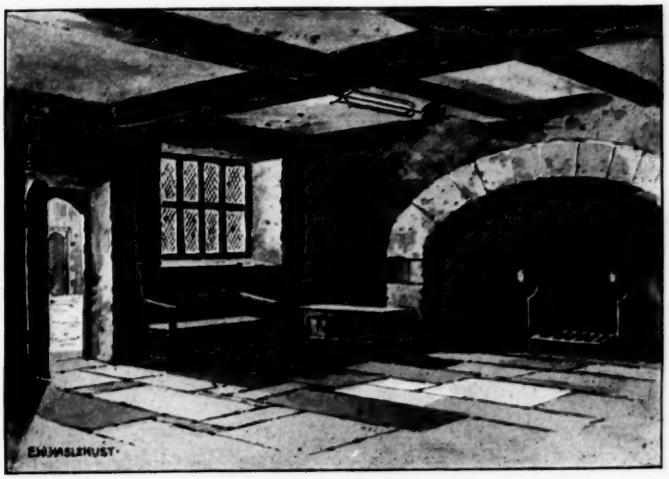
The inner side of the hiding-place consisted of a sliding panel, which gave entrance to another retreat; into this "last resort" the fugitive would escape on finding that his first hiding-place had been discovered.

Supernatural footfalls have been heard to pace the floor of the Lantern room in the silence of the evening; and strange "somethings" have been seen at dusk through the casements, from the courtyard below. Who shall say of the happenings at night, when the building is closed and deserted?

The genial curator—by whose courtesy the writer was shown many parts of the building not thrown open to the public—though without the slightest belief in ghosts, mentioned that on several occasions, when in this room at dusk, among other uncanny manifestations, he has felt an invisible presence brush against his person, at the same time hearing audible footsteps on the oaken floor. He also states that he cannot enter the room, even in broad daylight, without a curious sensation creeping over him!

A sense of reverence steals over one while wandering through these old-world rooms, the very atmosphere of which is charged with the silent and mysterious speech of antiquity; and although, in the words of Hood, "The place is haunted," there is a feeling that gentle memories, as well as those of darker hue, cling to its hoary walls.

It is in surroundings such as these that the annual exhibition of the Royal Cambrian Academy of Arts is hung, and although perhaps the lighting in some cases is not all that can be desired, the paintings gain in other respects from sombre tones of wainscot background and mellowed pane.



THE BAKEHOUSE, PLAS MAWR.



THE CAPTIVE MOTHER.

By Stephan Sinding. In the Ny Carlsberg Glyptothek, Copenhagen.

STEPHAN SINDING: A DANISH SCULPTOR.

By W R. PRIOR.

SINCE the days of world-famed Thorvaldsen Denmark has produced a series of excellent sculptors, who have followed worthily in the footsteps of their master. The influence of his classic style was naturally felt for a considerable time after his death; but his pupils, amongst whom Bissen and Jerichau may be considered the leaders, did not fall into the same error as many a school of "epigones"—that of blindly adopting the ideas of the genius before them. They continued the national art created by Thorvaldsen on similar lines, but in an independent spirit. It may safely be said that Danish sculptors have in no way been oppressed by the superiority of their predecessor, even while striving to keep up to the high standard of his art. During the greater part of the nineteenth century, and up to about a generation ago, Rome was the most favoured place for Danish artists, painters and sculptors, the majority of whom, no doubt, were chiefly attracted by the fact of Thorvaldsen's long residence there.

In the 'seventies the old tradition was broken in Denmark by the growing influence of modern art, for the most part French, and the pilgrimage now turned towards the Parisian studios. The national art was rejuvenated under the influence of the brilliant group of French sculptors, Gautherin, Chapu, and Dubois, who abandoned classicism for individualism. The result of this new teaching was shown in a certain unrest and a striving to reach some hidden goal. Instead of it being considered, as formerly, the aim of a sculptor to work out his idea on given lines, there was now an effort to produce something which exhibited movement—more life and passion. The leading man at present in Danish sculpture, and the one whose works are the most characteristic of these ideas, is undoubtedly Stephan Sinding. Sinding, who belongs to a talented Norwegian family—one brother being a clever composer, another a painter of some merit—must, in spite of his place of birth, be claimed as belonging to Denmark, he having settled there as soon as his years of study were over. So that his country of adoption can annex him as its own with at least as much justice as Sir L. Alma-Tadema and Professor von Herkomer are claimed



THE OLDEST OF THE GENERATIONS (Wood).

By Stephan Sinding.

for the English School. While studying at the University of Christiania he became alive to his aim in life, and immediately gave up all other plans for that of becoming an artist. Sinding never attended any schools of art, as he did not feel attracted to them; he has, indeed, received no academic training.

Instead of the schools, he visited the studio, in Berlin, of Professor Albert Wolff, where he worked for about a year and a half, there producing his first statue, "Volund the Smith." During the next ten years he travelled about Europe from place to place, making his longest stays in Paris and Rome.

"The Captive" was exhibited at the Paris Exhibition 1878, and attracted some attention, the harsh, defiant features of the captive slave plainly showing that the artist belonged to the stern, wild North. The same traits are also visible in the first work which made him famous, "A Barbarian Woman Carrying her Dead Son Out of the Fight;" her rugged face is inflexible in its grief.

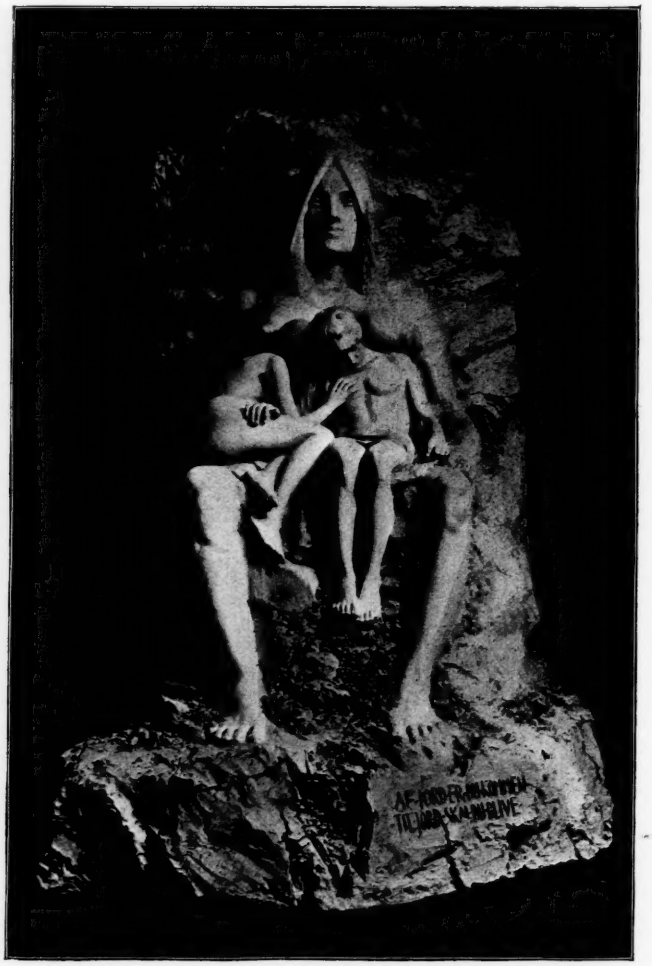
This group, which is found in the two Museums of Copenhagen and Christiania, was executed in Rome, where the artist had to be content with a damp and unhealthy studio down by the Tiber. But no attack of fever could check Sinding's untiring energy. He has always been of an industrious nature. Fame has not come to him easily; like many other artists, he has had to fight his way through great difficulties. The work has had to be done over and over again because it did not turn out as he wished it to be, and the satisfying result has only been attained after weeks, perhaps months, of labour. In 1883, after years of wandering, he settled permanently in Copenhagen, and fortune at last began to smile on him. About the same time the well-known Danish Mæcenas, Mr. Jacobsen, had founded the Ny Carlsberg Glyptothek, a museum which soon possessed the best collection of modern sculpture in Europe. This museum, which later on was presented to the town of Copenhagen, contains some of Sinding's best works. Besides the "Barbarian Woman," it possesses the work which gained him the *grand prix* at the Paris Exhibition 1889, "A Captured Mother Suckling her Child." It shows



A BARBARIAN WOMAN CARRYING HER DEAD SON OUT OF THE FIGHT

By Stephan Sinding.

plainly the great development of his art—the influence of the sunny South has softened the sternness of his earlier works. The same tenderness is also visible in his next group, "Man and Woman." But in a recent statue, carved in wood, "The Oldest of the Generations," he seems to have gone back to his old style. The figure seems to be a visionary destined to live on while all her descendants have departed. Sinding's productions are many and varied, amongst them a font in shape of an angel in the Marble Church, Copenhagen, and a frieze round the choir of the Jesus Church, built by Mr. Jacobsen, called "The Pillars of Christianity." He has modelled but a few busts, portraiture being somewhat outside the scope of his work. The only public statues he has executed, those of the poets Ibsen and Björnson, outside the new national theatre at Christiania, were not favourably criticised. A subject which he has several times made use of in his minor works is the Angel of Victory, either on plaques or mounted on a column.

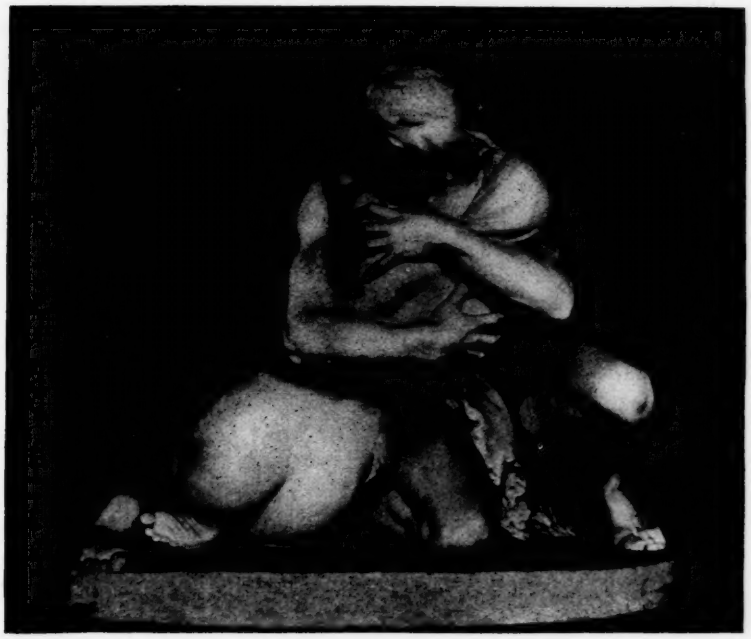


TERRA MATER.
By Stephan Sinding.

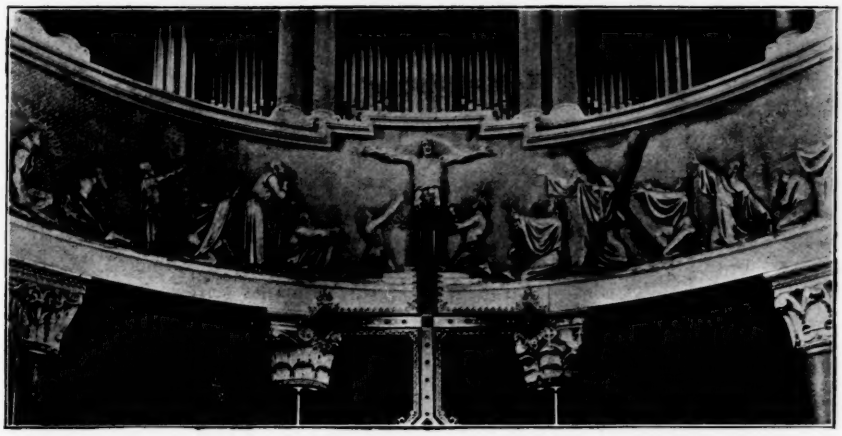
But the work called "Terra Mater" (Mother Earth), which he executed last autumn, will, by the attention it has attracted and the very favourable verdict pronounced upon it, probably be considered that which will carry his name to posterity. It treats of a subject which few other sculptors would be bold enough to carry out—a conception of human origin and the ultimate destiny. The statue is of great dimensions, with a piece of rock as a background for the sitting figure. At her bosom rest two human beings, man and woman, apparently in deep slumber. The artist intends her to represent the earth as the *ultimum refugium:* the earth from which man has sprung, and which some day, sooner or later, relentlessly demands him back. Having brought him into the world, she turns her back on him during his lifetime, and only when he is dead does she open her arms to receive him and give him that rest which was denied him in life. The two who are lying in her bosom are not dead; they sleep, but they will never awaken. They are not represented as old and decrepit, but in their full strength, for Sinding's aim is to indicate the whole of mankind in his allegory. He has taken as a motto for the work the words from the burial service, "Earth to earth, ashes to ashes," which are inscribed on the pedestal. Beyond that his idea does not go. He has stopped short at that point of human destiny which is beyond doubt, and is untouched by theological thought. In this work he has succeeded, more than in any other production, in carrying out what he considers to be his chief aim in art, which is to appeal not so much to the intellect as to the hearts of men



PORTION OF THE FRIEZE IN THE CHURCH OF JESUS, COPENHAGEN.



MAN AND WOMAN.



PORTION OF THE FRIEZE IN THE CHURCH OF JESUS, COPENHAGEN.

By Stephan Sinding.

AN EXTINCT ART.

(SEE OPPOSITE PAGE.)

THE magnificence of the celebrated hand-worked shawl of Kashmir received its first and fatal check through the outbreak of the Franco-German War. Previous to that event the demand for these fabrics was so great in France that a special agent from Paris resided in Srinagar for the sole purpose of superintending their purchase and export. The siege of the French capital effectually prevented any further commerce with Kashmir at the time. The retirement of the Empress Eugénie as a leader of fashion from France, and the exigencies of the war indemnity, ruined this trade as far as that country was concerned. Before the commencement of the war a special caste of workman, the shál-báf, or shawl-worker, was accustomed to spend years on the out-turn of single first-rate specimens. The material was the main item of cost, the fine pachmina wool selling in Kashmir for its weight in silver. Daily labour cost little in a country where rice (sháli), the staple article of the Kashmiri's food, is so cheap that even during recent years it has been sold at less than one shilling a hundredweight. Whole families might therefore be employed together. The Kashmir State still sends an annual tribute of shawls to the British Sovereign. Some of these have been valued at over £300 each.

The abolition of forced labour in Kashmir and the consequently more remunerative occupations of agriculture and trade in general have combined to complete the commercial extinction of an industry from which the Maharaja once derived a large revenue. Carpet and silk factories have sprung up to replace the shawl looms, and the shál-báfs are practically extinct.

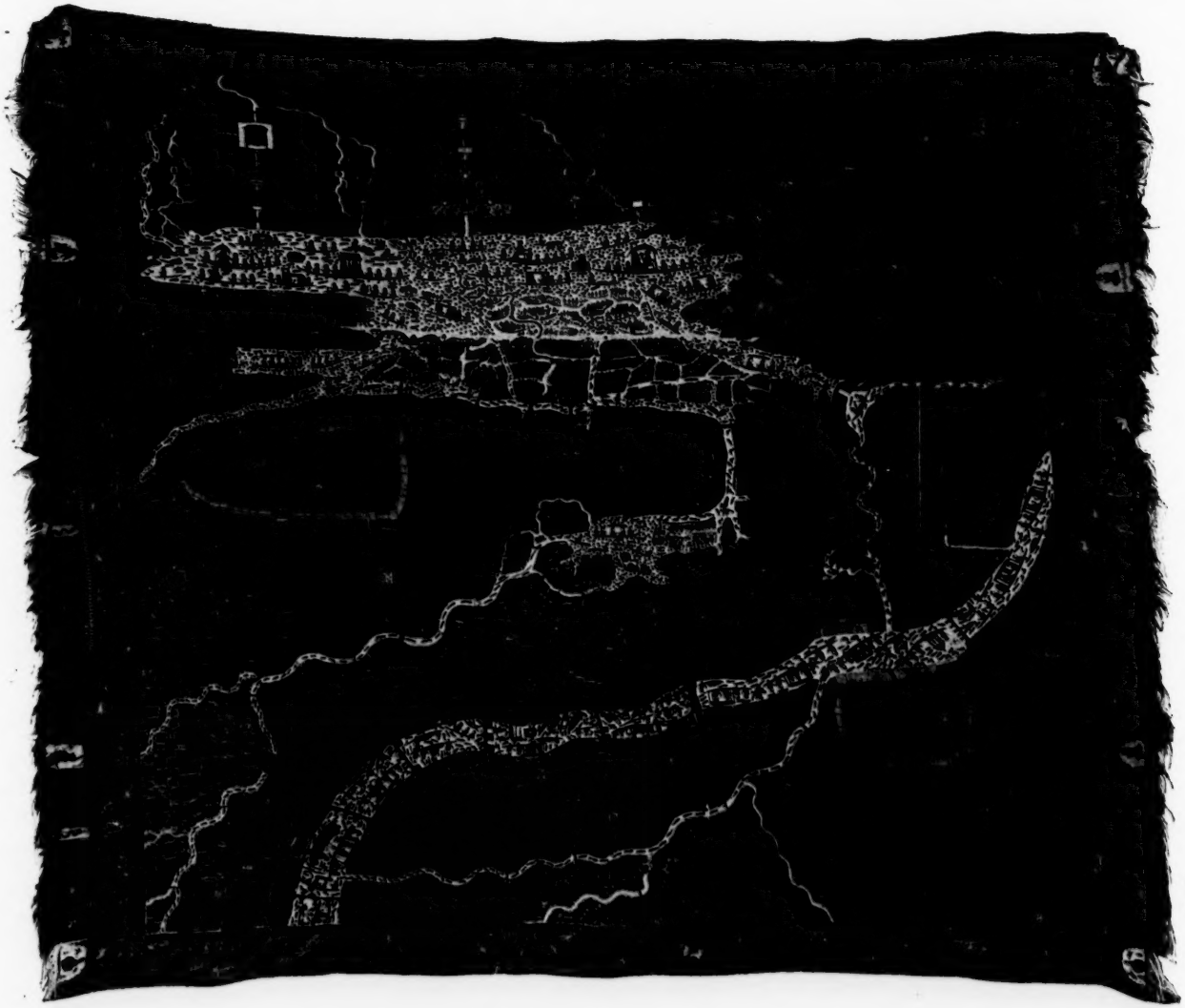
A considerable number of State shawls collected in the late Maharaja's time were sold a few years ago by the advice of the Accountant-General, in order to prevent deterioration and loss of interest on unproductive capital. A curious and interesting specimen came into the possession of Captain S. H. Godfrey after one of these sales in Srinagar. This shawl, known as the Naksha, or map shawl, was described as follows by the superintendent of the Jamma Treasury :—

"In the Samvat year 1927 (about A.D. 1870) his Highness the late Maharaja Ranbir Singh Sahib, Indar Mahindar Bahadur, Grand Commander of the Most Exalted Order of the Star of India, Companion of the Indian Empire, Sipar-i-Saltanat, Councillor of the Empress of India, Honorary General in the Imperial Army, Ruler of Jamma and Kashmir and its Dependencies, got two pieces of Pashmina worked into the map of Kashmir manufactured at the factory of Saiad Hussain Shah Rafugar Khanyar and Saiad Muhammed Mir Rafugar Zenakadal, through their agent Asud Shah."

The design is a map of Srinagar, the summer capital of the Kashmir State, drawn to scale, showing the Jhelum river running through the city, the Dal lake, and all the celebrated baghs or gardens described in "Lalla Rookh," and so well known to the modern tourist. The work is so minutely fine as almost to create the impression of stamping, until the fabric is closely examined. The dyes used are purely vegetable—a distinction now unfortunately rare in even Eastern textile fabrics.

The illustration given cannot entirely reproduce the artistic blending of the original colours, for the curious reds and yellows reappear on the negative in monochrome. The details are topographically correct. Allowance must be made for the unfortunately excessive reduction in this block.

The legend is that the shawl was intended to be presented to the then Prince of Wales, if his Indian visit had extended to Srinagar. And it is stated that the whole work, measuring 82″ × 78″, occupied thirty weavers over a year. The labour expended on its completion must, at least, have been such as cannot be afforded in these less feudal times.



KASHMIR SHAWL, SHOWING PLAN OF THE CITY OF SRINAGAR.

NEW BOOKS AND OLD MASTERS.

By EDWARD DILLON.

DR. WILLIAMSON* takes us to the old-world towns of Umbria, perched on the top or on the slope of hills, and overlooking wide horizons. He evidently knows the land well and has a fine appreciation for the open landscapes and the long line of distant hills. Indeed, there are no better passages in this little book than where he tells us of Perugino's "placid Umbrian landscapes and the tall, slender youths and sweet women, full of tender grace, that make their first appearance in Umbrian art." Perugino, as, indeed, the Beati Angelico many years before, found in the placid waters and jutting headlands of Lake Trasimene an often recurring subject for his lovely landscape backgrounds. The Frate during his early years in the monastery at Cortona must have had the lake constantly in sight, and both from Perugia and from Città di Pieve, Perugino's birthplace, its reed-lined waters are prominent in the landscape.



PORTRAIT OF A FRANCESCO DELLE OPERE (UFFIZI FLORENCE).
By Perugino.

If Perugino was born as early as the year 1446, as is commonly stated, it is remarkable that we have so little record of his work before 1481, when he was summoned to Rome to take his share in the great work going on in the newly-built Sistine Chapel. After that time we can trace the work of nearly every year in his long and busy life. Much of his work in the Stanzi of the Vatican was destroyed during his lifetime; part of that in the Sistine Chapel a little later. In spite of this, there is perhaps no painter of his age of whose work, both in fresco and on panel, so much remains to our day.

The elaborate composite altar-pieces, for the possession of which churches and convents competed during the lifetime of the painter, have now been broken up into their component panels, and the scattered parts are now to be found in the museums of Europe. The provincial museums of France are especially rich in fine works by Perugino, and how this came about is explained in a most interesting chapter dealing with "The Pillage of Perugia." Bonaparte, it would appear, had a real appreciation for the merits of our master, and instructed his agents to carry off every work of his they could lay their hands upon. Immediately after the first glorious campaign of 1796, we hear of the systematic looting of the city by his commissioner Tiriat, "when six carriages drawn by twenty-four oxen quitted Perugia, amid the tears and lamentations of the people, carrying with them the greatest treasures of the city." This process was repeated more than once, and when the time of restitution came many of Perugino's finest works had already found a home in the provincial museums of France.

Dr. Williamson, it appears, dwells too much upon the influence exercised upon Perugino by Picrodella Francesca, an artist of so very contrasted a temperament. Why should he go so far out of his way to trace the origin of the beautiful arcades and canopies designed in the new style, which so often form a frame

* "Pietro Vanucci, called Perugino." By George C. Williamson, Litt.D. (G. Bell & Sons.)

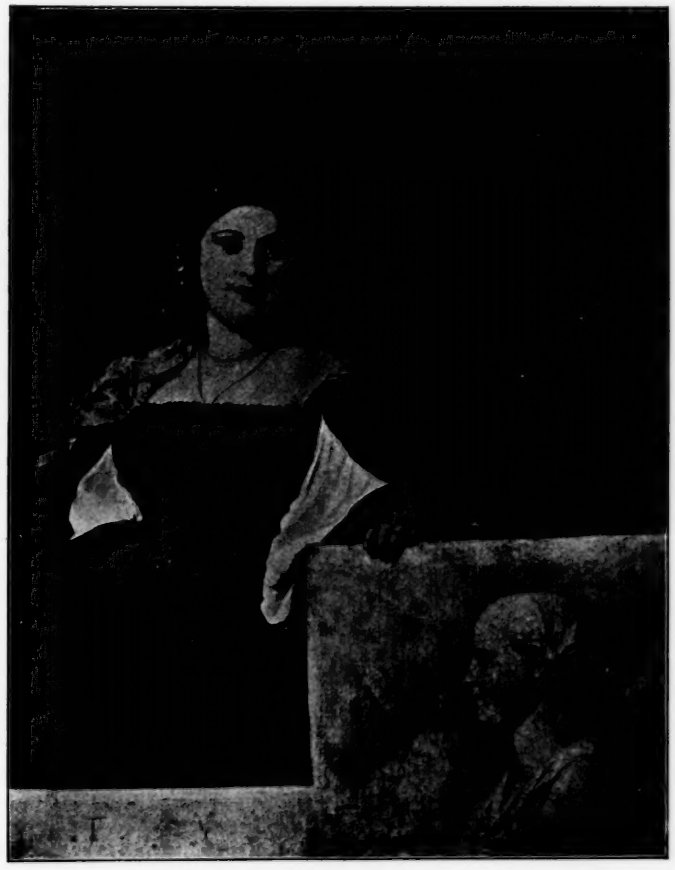
to Perugino's saints and virgins, seeing that by the middle of the century the works of Brunelleschi and of Michelozzo were well known through Central Italy? We would finally call attention to some reproductions of portrait heads, which give evidence of a strength and intellectual force which we do not usually associate with Perugino.

Mr. Herbert Cook's contribution to Messrs. Bell's series* differs in many respects from the companion volumes. The material for an account of the works of Giorgione did not lie at hand. He has had to search for it himself, and much of it was not easily accessible. The treatment of the subject is from its very nature controversial. To build up, from the comparison of pictures scattered through the galleries and private collections of Europe, a more or less definite standard by which a picture vaguely recognised as Giorgionesque should be without hesitation attributed to the master: this has been the task that Mr. Cook has set before himself. By dwelling more upon the "characteristics" than upon the presence or absence of superlative merit, he has been able to bring within his net not only nearly every picture attributed to Giorgione by either Crowe and Cavalcasetti, or by Morelli, but also an interesting series of portraits, linked together by many curious analogies both in composition and in artistic temperament, and he finally sweeps in a small group of pictures, mostly of devotional character, which had been by former critics attributed to Titian, to Campagnola, or to Casiani.

The relation of Giorgione to Titian, as master to pupil, so much dwelt upon by the earlier authorities, is a subject full of difficulties, that is, if we accept the year 1477 as that of the birth of both artists. But what if the great age of Titian at his death has been exaggerated? We know practically nothing of his work before the opening year of the sixteenth century. Mr. Cook hints in his book at this solution of the difficulty, and we understand that later researches have confirmed the suspicion that his birth may have been ante-dated.

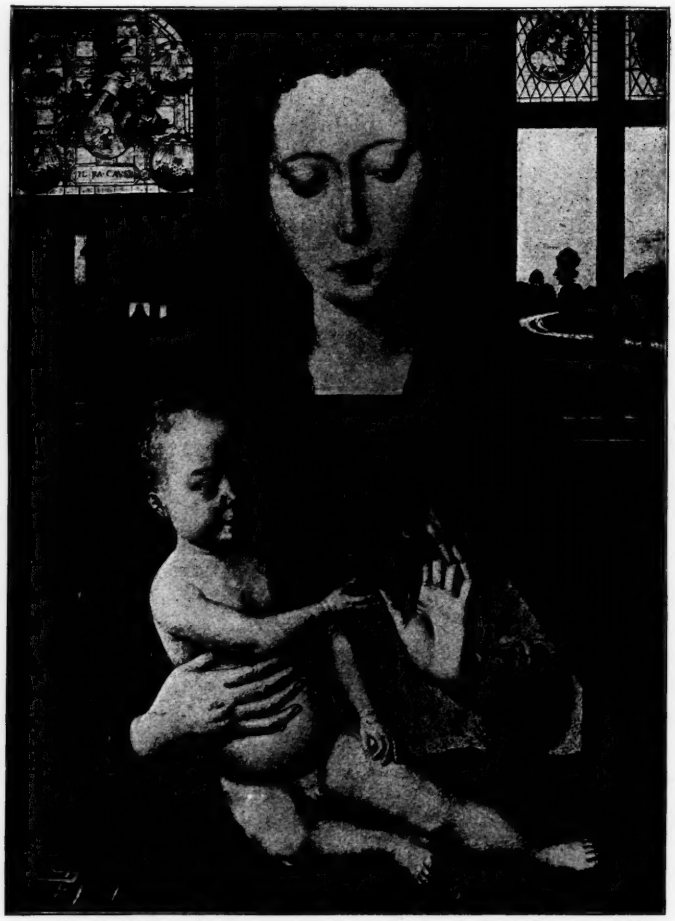
* "Giorgione." By Herbert Cook, M.A. (G. Bell & Sons.)

Mr. Cook dwells, we think, rather too fondly upon the logical cogency of his arguments. But neither strict syllogistic reasoning nor the inductive methods of modern science are of much avail in inquiries of this kind. We may rather compare the mental process required of the art-critic to the sifting of circumstantial evidence by the native wit and the tact of a great lawyer, only the wit and the tact required are of another nature. The author leaves himself no space to dwell upon the influence of other Italian schools upon Giorgione. But who can look upon that strange *pasticcio*, the Kingston Lacy "Judgment of Solomon," so much admired by Lord Byron, without seeing the influence of the great masters who were working at Rome in the first decade of the sixteenth century? We think, too, that much, in a material sense—we say material because it was so thoroughly assimilated before appearing on the canvases of the Venetians—was learned from the Netherlandish painters of the fifteenth



SUPPOSED PORTRAIT OF CATERINA CORNARO (CRESPI COLLECTION, MILAN).
By Giorgione.

century, and that even in the gorgeous Giorgionesque landscape a northern element is to be found. But at times this digestive process has not been complete. In the "Judith of the Hermitage" the lower half of the picture is purely German, the drapery possibly copied from a print by Schöngauer. By the great trade route which passed from the Low Countries up the Rhine and then by more than one Alpine pass to the valley of the Adige, there was during the fifteenth century a constantly increasing interchange, a give-and-take both of goods and of ideas.



VIRGIN AND CHILD (FROM ST. JOHN'S HOSPITAL, BRUGES).
By Memlinc.

And so if we now pass to the court of the great Burgundian dukes, and to the wealthy cities of the Netherlands, it will only be to follow the well-trodden path. Mr. Weale* can speak with as great authority as anyone in Europe on the art of the Low Countries in the fifteenth century. Long residence in Bruges, and persevering researches into the archives of many an old town both in Belgium and in Holland, enabled him—we quote from the preface of his little book on Memlinc—"to restore to history five painters of talent who had been entirely forgotten and whose works were attributed to others." The name and the works of one of these is now well known, we might almost say, to the general public—we refer of course to Gerard David.

Mr. Weale continues: "Then came a period when he had to abandon this work of research and to devote his entire time to doing the utmost to reduce the chaotic state of things in the National Art Library at South Kensington into something like order, and to make the existence of treasures hidden away there known and accessible to students. Compelled to abandon that work ere it was finished, he is now again devoting a portion of his time to the study of the Early Netherlandish Painters." The place and the year of Memlinc's birth is still unknown, but when he first came to Bruges, probably in the year 1467, he was already well known to fame. He had before this, it would seem, come into contact with that patron of all the arts, Philip le Bon, Duke of Burgundy. Mr. Weale tells us tantalisingly that Memlinc "most likely served his apprenticeship under some painter of Mainz or of Köln," and he is "convinced that he must have worked in the latter city as a journeyman, and probably during a considerable period, before coming into the Netherlands." Now we are sure that Mr. Weale has good grounds for this conviction, but we are not allowed to know what they are; indeed, not a further word is said on this important question. There were high festivities at Bruges in the following year (1468), and many artists flocked to Bruges (among them Van der Goes of Ghent) to find employment in the preparation for the marriage of the new Duke, Charles the Bold, for Philip had died the year before, with Margaret of York. Then it was no doubt that Memlinc painted the beautiful Doune triptych, now at Chatsworth,

* "Hans Memlinc." By W. H. James Weale. (G. Bell & Sons.)

for Sir John Doune, whom we see kneeling in front of the Virgin in the central panel, lost his life next year fighting for the Yorkist cause. Memline must soon have risen to a prominent position in Bruges, for in 1480 we find him buying a *Domus magna lapidia*—to wit, a large stone house, and taxed at a rate surpassed by only 140 citizens in all Bruges. Mr. Weale claims for Memline, at least after the elder Van Eyck, whom we know only by one work, the highest place among the painters of his school, on the ground especially of the spiritual and poetical qualities of his best pictures. We must hope that he may see his way to give us an equally thorough account of other masters of this school, of Van der Weyden or of Quinten Matsys, for instance, and others whose work and careers he has so closely studied.

FINE ART AT THE GLASGOW EXHIBITION.

By ANDREW MUDIE.

WHAT is generally regarded as the most important feature of the International Exhibition in Glasgow, and the feature which is chiefly calculated to leave lasting results behind it when the Exhibition has become no more than a memory, is its collection of pictures representative of the art of the nineteenth century. It may be questioned, indeed, whether this is not the fullest and most satisfactory collection of the kind yet brought together, so far, at least, as British Art is concerned. The only three collections with which it can properly be compared are those known as the Manchester Art Treasures in 1837, the art collection in the London International Exhibition of 1862, and the Jubilee exhibition in the same city in 1887. Certainly, it is less interesting in one or two particulars than these, but it excels them, and that in a most distinct manner, in numerous others.

The collection, which is entirely loan in its character, occupies the entire first floor of the permanent art galleries newly erected in Kelvingrove Park, on behalf of the City of Glasgow, from the designs of Messrs. J. W. Simpson and Milner Allan, of London. On this first floor there are in all six galleries, four pavilion galleries, and four cabinet galleries. Two of the galleries, one pavilion, and one cabinet, have been devoted to pictures by deceased British artists; other two galleries and one pavilion to pictures by British artists who are still alive; one gallery and one pavilion to British water-colours; a cabinet to miniatures by British artists; a pavilion to foreign water-colours; and a gallery to foreign oil paintings. In all, what between works in oil and water-colour, the exhibits are something like 1,500 in number.

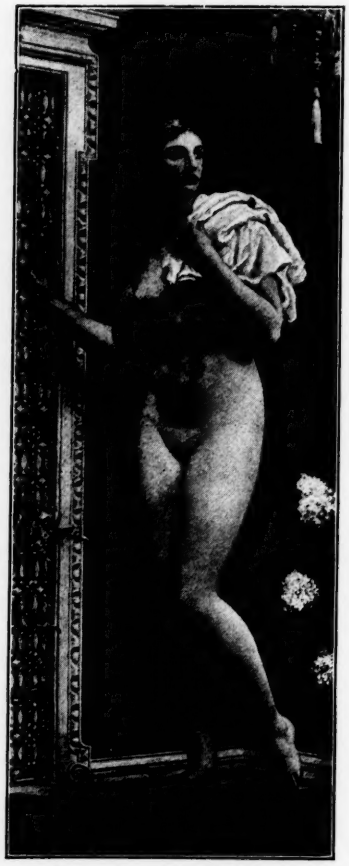
As has been stated, the collection is confined to pictures painted by artists who lived in the nineteenth century. It might be expected, since it has been made for Glasgow, that it would be strongest in examples of Scottish Art. To say this, however, would scarcely be correct. While Raeburn, for example, is largely represented on the walls of the galleries, there are various portraits by Romney, by Hoppner, and by Sir Thomas Lawrence. Perhaps Raeburn, on the whole, comes best out of any comparison that might be instituted among the four. If his female portraits lack something of the sense of sweetness that distinguishes the work of Romney, his breadth and sureness of handling, and the amount of character he has succeeded in infusing into the faces of his sitters, serve to give his likenesses, say, of lawyers and doctors, and also of the country gentlemen of his day, a feeling of mastery, which places them in the foremost ranks of art.

Something of a surprise has been provided, by means of the collection, even for those who are comparatively familiar with the earlier art, or at all events the earlier nineteenth century art, of Scotland. This surprise will be found in two examples it contains of Sir John Watson Gordon. Notwithstanding that Watson Gordon was the second President of the Royal Scottish Academy, and that a Chair of Fine Art has been endowed in Edinburgh University in his honour and termed the Watson Gordon Chair, his work is not very well known on either side of the Tweed. The examples in question are portraits of David Cox, the landscape painter, and of a long deceased provost of the little Aberdeenshire town of Peterhead. Both are painted with singular force. They are essentially strong pictures, pictures which, once seen, are not likely to be readily forgotten.

The two Nasmyths—Alexander Nasmyth, the father, was really the first Scottish landscape painter, and his son, Patrick Nasmyth, has been styled "The English Hobbema"—are fairly well represented in the collection. Visitors, moreover, have an ample opportunity for admiring the delightful art of Wilkie—of Wilkie, that is,

as he painted in his younger years. They have placed before them several pictures by William Dyce, who anticipated the Pre-Raphaelites in their more marked characteristics years before they had set themselves to reform the art of England; they are enabled to judge of the merits of Tom Faed, an artist whose rather obvious strain of sentiment is somewhat blinding the picture-loving public to his high merit as a draughtsman and a colourist.

John Philip and John Pettie are two artists who, while Scottish by birth, belong by right to England in virtue of their lengthened residence in the latter country, and by reason of their membership of the Royal Academy. Many pictures by both have been secured for the collection. While it is doubtful how far the Spanish scenes of the former will serve to maintain his very high, if somewhat traditional, reputation, the Petties on the walls of the Glasgow galleries seem to bespeak for their painter a lengthened space of honoured recollection in the minds of his fellow-countrymen. They are transcripts, one and all, of thrilling passages of life. Three Scottish painters who, while still alive, possessed a considerable vogue, especially in Scotland, but who are rapidly beginning to be forgotten, were Sir George Harvey, Sir W. Fettes Douglas—Presidents of the Royal Scottish Academy both—and George Paul Chalmers. All three are represented in the collection in a satisfactory manner.



WHITE HYDRANGEAS.

From the Painting by Albert Moore. The Property of William Connal, Esq.

As we come more particularly to the landscape of the earlier portion of the nineteenth century, we note how Crome and his coadjutors of the Norwich School have found places in Glasgow. So has William Müller—Müller's "Eel Bucks at Goring" is one of the largest canvases in the Exhibition—and so have Bonnington, Copley Fielding, and David Cox. Moreover, there are half a dozen pictures in oil by Turner on the walls of the galleries. One of them is the "Wreck Buoy" and another "Mercury and Argus." This last named work, it need scarcely be recalled, has been referred to over and over again by Ruskin as one of the most perfect of all the paintings by the master.

The two Constables in the galleries are "Opening the Lock" and "Kenilworth," but neither of them, somewhat unfortunately, serves to show this great painter at his best.

Clarkson Stanfield and Creswick, essentially belonging, as they did, to the first half of the century, seem to clasp hands with their later brethren like John Linnell, J. W. Oakes, Vicat Cole, and Henry Moore. The galleries contain numerous examples of all six artists.

None of the Scottish painters of landscape is very well known in England. Several, however, are held in high repute by their own countrymen. Among these are McCulloch—a really admirable master of mountain scenery; the somewhat facile, but frequently effective Sam Bough; and two Glasgow men, Milne Donald and James Docharty. To this quartette of Scottish landscapeists must now be added Alexander Fraser, an artist who died in 1889, and whose work fell off in quality to a very serious extent in the latter years of his life. However, as seen in the present collection, Fraser, beyond any doubt, deserves to rank very high among his contemporaries. It may be questioned, indeed, whether he falls very far short of the best landscape men of the later Victorian period, whether in England or Scotland.

No better collection of Pre-Raphaelite art has been brought together than that at present in Glasgow. Included in it are the "Work" and the "Lear" of Madox Brown; Millais' "Lorenzo and Isabella," the "Carpenter's Shop," the portrait of Ruskin, various small landscapes, the "Autumn Leaves," and the "Escape of a Heretic," as well as the famous "Chill October," are likewise in Glasgow; the "Strayed Sheep," "Awakening Conscience," "Claudio and Isabella," and the smaller "Christ in the Temple" of Mr. Holman Hunt; numerous canvases by Dante Rossetti; the "Cavalier and Puritan" of Mr. W. Burton; and some eight or nine of the careful and yet spirited



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MUSICIENNE DU SILENCE.

From the Painting by Arthur Hacker, A.R.A.



DON SALTERO'S WALK.

From the Painting by Cecil Lawson. The Property of A. J. Kirkpatrick, Esq. Engraved by Jonnard.

canvases of W. L. Windus. Sir Noel Paton, as seen in a series of his works of the type of the "Blindy Tryste," belongs to the Pre-Raphaelite convention, as does also John Brett, especially in his "Val d'Aosta" and his "Stone-Breaker," two pictures which distinctly add to the interest of the collection. Another artist represented in Glasgow, who ought to be ranked among the Pre-Raphaelites, is J. F. Lewis. And may we not, further, include Burne-Jones and Albert Moore, if not as members of the brotherhood, at least as painters who owed no small amount of the spirit by which their art was animated, if not of their style and methods, to the movement of 1849? While a number of important canvases from the brush of Burne-Jones have been placed on the walls of the galleries, the representation of Moore is particularly large and satisfactory.

Further interest is given to the section of the Exhibition devoted to deceased British painters by the "Hercules Struggling with Death for the Body of Alcestis" of Lord Leighton, by Sir John Gilbert's "Morning of Agincourt" and his "Ego et Rex Meus," and by three characteristic canvases by Frank Holl.

As regards the collection of oil pictures by living British artists, it need scarcely be said that this recalls more or less vividly recent exhibitions both of the Royal Academy and the New Gallery. For example, portraits by Sir Edward Poynter, Mr. Abbey's "Trial of Queen Katherine," Mr. Gow's "Diamond Jubilee," and "The Guards' Cheer" of Mr. von Herkomer, occupy important places on the walls, as do several of the better-known pictures of Mr. Orchardson, "Hard Hit" being of the number. Other Academical works are "Wandering Shadows," an early but singularly beautiful landscape by Mr. Peter Graham; Mr. David Murray's delightful "A Fair Land is England;" Mr. Dicksee's "Passing of Arthur;" the "School Revisited" of Mr. G. D. Leslie; the "Boulter's Lock" of Mr. Gregory; numerous Hooks; "The End of a Joyful Day," by Sir L. Alma-Tadema; the "Mowers" of Mr. George Clausen; and the "Hylas and the Water Nymphs" of Mr. Waterhouse, and Mr. Stanhope Forbes' "Christmas Waits." Mr. Watts, moreover, is very excellently and effectively represented in the collection.

The works of Sir George Reid, the President of the Royal Scottish Academy, are two admirable portraits, a landscape, and a picture of roses. Sir George Reid is in all respects the most eminent of the contemporary Scottish artists who have elected to reside in Scotland. The phrase "sweetness and light," which Matthew Arnold, borrowing from Swift, applied to certain influences in life and literature, might with every propriety, if transferred to art, be used in connection with the works of Sir George. Mr. J. H. Lorimer, Mr. G. O. Reid, Mr. Lawton Wingate, and Mr. W. D. McKay are among the members of the Scottish Academy whose pictures, eminently sane, pitched, so to speak, in a minor key, serve to maintain, along with those of the President, the reputation of the Edinburgh School. On the other hand, the flamboyantly vigorous methods of Mr. McTaggart, the one Scottish impressionist, find ample illustration in the several landscapes from his brush included in the collection.

Glasgow Art, the art which is in a manner native to the city, has as its chief representatives in the galleries Mr. Joseph Henderson, Mr. R. C. Crawford, both of whom are portrait painters; Mr. Tom McEwan and Mr. J. E. Christie, who deal mainly with figure subjects; and Mr. A. K. Brown and Mr. William Young, who are landscapeists. What is known, or rather what was known, as "The Glasgow School"—the members of the "School" are now taking, each of them his own course, and are generally recurring to more conservative ways than those they followed in their youth—has not very much in common with the work of Mr. Henderson and his friends. In some wise the school may be said to have owed its origin to Mr. Whistler. It was his pictures that were studied, it was his shibboleths that were adopted as leading principles, what time the "Glasgow Group" announced that henceforward they intended to "follow art for the sake of art." It seems something more than a coincidence, therefore, that two of Mr. Whistler's famous pictures, "La Princesse du Pays de la Porcelaine" and "The Fur Jacket," should be hung in Glasgow, and in the neighbourhood of canvases by Mr. Guthrie, Mr. Lavery, Mr. Henry, and Mr. Roche. The Whistler influence can still be traced more or less distinctly in the style of all four. Two well-known members, however, of the "School," Mr. E. A. Walton and Mr. Macaulay Stevenson, rather recall, in their pictures in the collection, Bastien Lepage and Corot, than Whistler.

The water-colour section of the collection is equally interesting, in a purely artistic sense, to that devoted to works in oil. It begins with the early masters of the art, with Girtin, and Varley, and George Barrett, De Wint and Prout, together with William Blake and Copley Fielding. The main glory, however, of the section is provided by two series of drawings, one by Turner and the other by David Cox. The surpassing beauty, beauty alike of breadth and of detail, and especially beauty of colour, of the one, and the sympathy with nature, and success in realising natural effects, of the other, are displayed to convincing effect and purpose in the galleries. William Hunt, Müller, and James Holland—

Venetian Holland—are other three painters in examples of whom the collection is rich. The numerous water-colour drawings by Sam Bough, whose oil pictures have already been alluded to, assist to lend further interest to this section of the Exhibition. Bough was more skilful in water-colour than in oil. Indeed his drawings have not a little in common with those of Cox.

Three painters who died young, and who acquired something of their characteristic mannerism from their early work as book illustrators—Pinwell, Fred Walker, and A. B. Houghton — have been specially well treated by the hanging committee of the exhibition, all their examples being very well placed. Two of Pinwell's drawings are his "Great Lady" and his "Elixir of Love." Water-colours by Dante Rossetti, by Burne-Jones, by Mr. Gregory, Mr. J. W. North, Sir Edward Poynter, and Mr. R. W. Macbeth are likewise prominent in the collection. In addition to Bough, the Scottish water-colourists number among them Sir Fettes Douglas, Sir Francis Powell, W. E. Lockhart, and Mr. A. K. Brown.

Alike in the oil and in the water-colour sections of the Foreign Department of the collection something of a feeling of monotony, almost of weariness, is apt to be experienced even by that portion of the visitors who are more keenly interested in pictures and their makers. In both sections the changes are incessantly rung on Corot and Monticelli, and on Israels, Artz, Blommers, and the brothers James and Matthew Maris. Here and there, it is true, the eye lights on a Jacque, a Troyon, a Rousseau, or a Diaz, or, somewhat rarer, on a Couture, a Decamps, or a Harpignies, and there is at least one distinguished portrait in the oil gallery, a likeness of William the First of Germany by Franz Lenbach; but the prevailing picture is the inevitable silvery tree and glassy pool of the French romanticist, a fantastic group of ladies which serves to recall Watteau or Lancret, or a Dutch interior painted in tones of low and depressing grey, and arranged after the fashion invented by Israels in his "Frugal Meal."

All, or nearly all, the foreign pictures have come from Glasgow collections, and Glasgow collectors seem not only to have neglected, in a great measure, the painters of their own country, but to be ignorant as regards modern French art of any school save that of Barbizon, while the recent art of Belgium, the art which includes among its professors Wauters, Verlat, and the two Stevens, has been left by them out of the count altogether.

Among the miniatures which have been placed in a cabinet adjoining the British water-colour gallery are examples of Mrs. Corbould-Ellis, Miss Mary Mileham, Mrs. Alfred Elias, Miss Cotton Haig, Mr. J. W. Parsons, and Mr. William Soper.

On the ground floor the galleries—prevailing features of the building, it should be explained, are a Grand Central Hall and east and west transepts—for exhibits are similar in size and arrangement to those above. One is occupied by memorials of Old Glasgow, another by Ancient Scottish Burghal Records, and others by prehistoric Scottish remains, by examples of photography, by architectural drawings, and by engravings, etchings, and original drawings in black and white. One and all of these departments has its individual interest. That devoted to Old Glasgow never lacks an abundance of visitors, and there are usually a sprinkling of sightseers wandering to and fro among the photographs. However, there is invariably plenty of opportunity, so far as space is concerned, for those who care to study the engravings and etchings, including as they do works by every, or almost every, engraver, etcher, and draughtsman of note, from Albert Dürer to Mr. Whistler and Mr. William Strang.

In one of the transepts is a case containing an assortment of ornaments, personal and otherwise, the property of the King, and placed on view by His Majesty; and elsewhere the art of the modern medallist, as shown in the work of the great French masters, is fully exemplified.

The Central Hall is largely given over to sculpture. Two of the works it contains are examples of M. Rodin. Messrs. Alfred Gilbert, Onslow Ford, Goscombe John, Stirling Lee, and George Frampton are also represented in the sculpture department.

An apartment adjoining the entrance to the Grand Hall has been fitted up as a reception room to be used when royalties or other distinguished personages visit the Exhibition. The walls are covered with pictures, and the apartment being entirely distinct from the galleries upstairs, which are devoted to nineteenth-century art. One of them is a Rembrandt, another a Frans Hals, and the claim is made for other two that they are the works, respectively, of Botticelli and Memlinc. Into this room, however, the ordinary visitor to the Exhibition is not admitted. He must content himself with a peep through the glass of the barred doorway.

Before a proper idea can be formed of the extent and importance of the fine art collection in the galleries it must be visited time and again. However, those who have come to know it best are the people who regard it with the largest measure of admiration. Certainly no similar collection is likely to be formed, in Scotland at least, during the lifetime of the present generation.



BUTTERFLIES.

From the Painting by Mouat Loudan. The Property of Mrs. Bates.

OUR NATIONAL MUSEUMS AND GALLERIES: RECENT ACQUISITIONS.

THE NATIONAL ART LIBRARY.

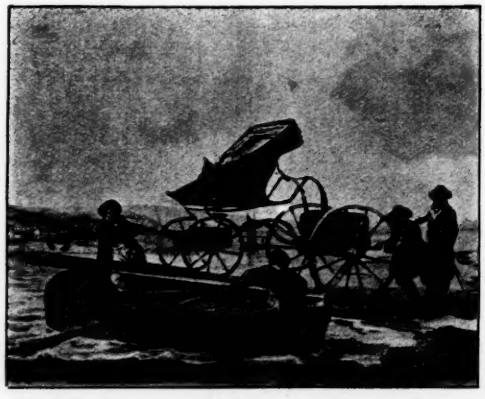
AMONG recent water-colour drawings purchased for the National Art Library and now available for study, the following are



SACKVILLE STREET, DUBLIN.

From the Water-Colour Drawing by S. F. Brocas.

the most important: "The Post Office and Nelson's Pillar, Sackville Street, Dublin," by S. F. Brocas, signed and dated 1818. This is a characteristic specimen of the artist's accurate drawing, and has considerable value, not only as a topographical record, but on account of the care with which the carriages, costumes, and other accessories have been rendered: it is



THE FERRY.

From the Water-Colour Drawing by Julius Cæsar Ibbetson.

9¾ by 16 inches in dimension, and has been engraved. "The Ferry," by Julius Cæsar Ibbetson (1759-1817), an illustration of which is given, also furnishes an excellent drawing of an old travelling carriage, as well as a typical example of the painter's somewhat subdued but rich colour and powers of draughtsmanship. "The Church of St. Mary Redcliffe, Bristol, from the South-East," by that fine architectural artist, Charles Wild, is a valuable record of the beautiful old church of William Canynge before its restoration in 1846 and following years. Of similar nature are "The Nave of Gloucester Cathedral," signed by J. Coney and dated 1820; and "Ruins of Wenlock Priory, Shropshire," by T. H. Shepherd. The Library has also acquired seven highly-finished, small water-colours, made by William Westall, and engraved for "Moule's Great Britain Illustrated" (1830) and other publications: these are "Lancaster Castle" (engraved by R. Parr); "The Town Hall and Market Cross,



A LADY PROMENADING.

From the Woodcut by Okumura Masanobu.

Darlington;" "Preston, Lancashire," and "The Guildhall, Newcastle-on-Tyne" (engraved by E. Finden); "Micklegate Bar, York" (engraved by J. Roffe); and "The Sessions House and Market, Lancaster," and "High Street, Kendal" (both engraved by S. Rawle).

The collection of Japanese Prints has been enriched by a most important series of specimens of the work of the rare artist Okumura Masanobu, who worked during the period 1690-1720, and was one of the pioneers of artistic wood-cutting in Japan. This consists of five woodcuts (one of which we reproduce) representing various occupations of women, in strong simple line and mass of solid black on a white ground, and two prints in white on black in a method affected more by Chinese than Japanese artists—viz. a shallow form of incision on stone, which gives an effect

capable of great results in the hands of a master. This process has, so far, received practically no attention at the hands of European collectors and writers; but it may be worth while to note that the Library contains a few other specimens, by Hokusai, Hiroshige, and others.

THE BRITISH MUSEUM: DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES.

By W. ROBERTS.

ALTHOUGH there are in the Museum several examples of sepulchral reliefs known as *stelè*, of which there are many distinct types, the most recent addition of this description is exceptionally fine as a work of early Greek sculpture. The stelè, as most people know, is the earliest known form of a tombstone, and it is interesting to compare the ornate and aggressively ostentatious erections of modern times with the quiet and subdued melancholy which pervades the grave reliefs of ancient times. The quality and elaborateness varied according to the circumstances of the family of the deceased person. Stelæ are chiefly of calcareous stone, and vary in design from a simple palmette, and two half palmettes, springing from acanthus leaves, such as is seen on the stone of Eumachos, son of Euthymachos, in the British Museum, to designs of two or more life-size, full-length figures. There is also a marked difference from an artistic point of view in the stelæ erected in various parts of Greece. Although they were almost invariably the work of a subordinate class of sculptor, many specimens far above the dead level of mediocrity are in existence, as may be gathered from Mr. Percy Gardiner's exhaustive work on "The Sculptured Tombs of Hellas."* The Athenian stelè just recently acquired by the British Museum, and now on view in the Phigaleian Room, is a remarkably fine example of the art at what was perhaps its best period. Unfortunately it is only one half of the original stelè, but it is broken longitudinally, so that we have at all events one perfect figure, a naked figure of a youth with a staff and a mantle over his shoulders;



In the British Museum.



BRASS HANDLE FROM A GREEK VASE.
In the British Museum.



A TWO-HANDLED KYLIX.
In the British Museum.

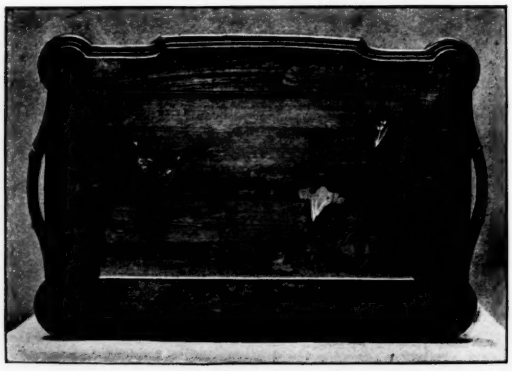
* In addition to Mr. Gardiner's excellent work, a chapter, with several illustrations, on stelæ and votive sculptures, will be found in Collignon's "Manual of Greek Archæology" (Cassell & Co.).

the arm of a seated figure is shown, and the hand is clasped in that of the youth—a position and attitude which seem to suggest the death of a young man and a farewell greeting on the part of a parent to him in his journey to Hades. The work, which is of Parian marble, is nearly two feet high. Dr. Murray is about to deal with it in a paper for the Hellenic Society.

There are two other recent additions of interest. One of these (in Case A, Bronze Room) is an ornamental brass handle of a Greek vase, dating from about B.C. 410; it represents a Nereiad riding on a hippocamp, and carrying a new cuirass for Achilles. The other acquisition is a two-handled kylix, of about B.C. 450, black ground with figures in red; the centre subject is a boy holding a cage which contains a fighting quail—quail-fighting being as popular in old Greece as cock-fighting was in England a century ago. This is a most interesting and welcome addition to the very fine collection of Greek vases of all descriptions in the British Museum.

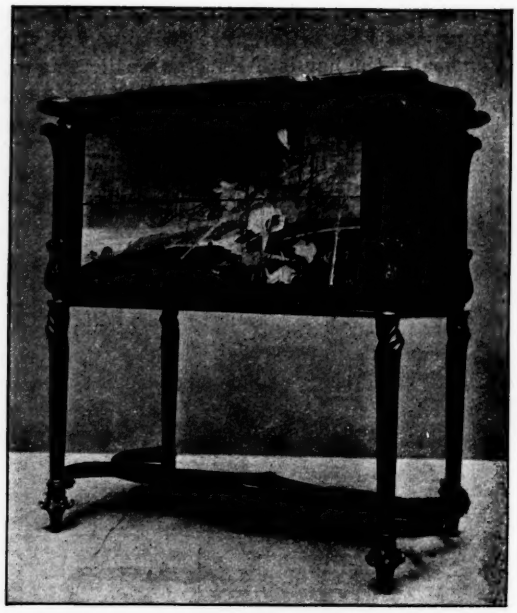
THE VICTORIA AND ALBERT MUSEUM.

GIFT OF "NEW ART" FURNITURE FOR CIRCULATION.



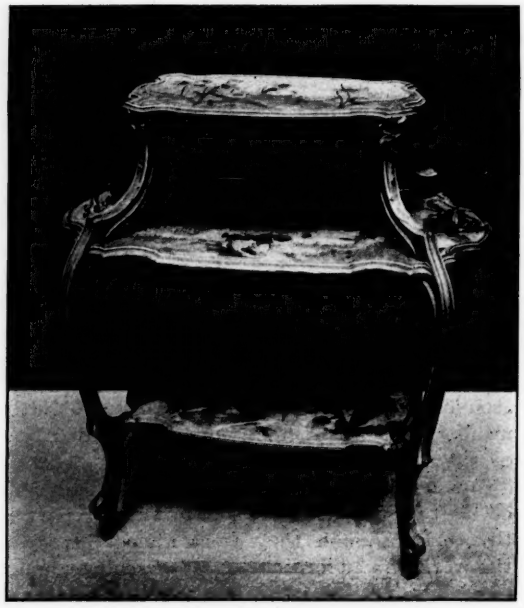
INLAID TOP OF A COMMODE. (See Next Illustration.)
By Emile Gallé, of Nancy.

TO the museum has recently been presented by Mr. George Donaldson a collection of modern and other furniture representing the style of the so-called "New Art." Representative examples of work have been obtained from several of the countries affected by this movement in Art. France, to whom belongs the credit of its adaptation, is naturally the most largely represented, and works by M. Majorelle and M. Gallé, of Nancy, are among the most striking. To the furniture of M. Bing we devoted an article in this Magazine a short time ago, and as specimens of it are included in this gift, those of our readers who were unable to go to Paris at the time of the Exhibition will doubtless welcome the opportunity now afforded of closely examining this work.



INLAID COMMODE (French).
By Emile Gallé, of Nancy.

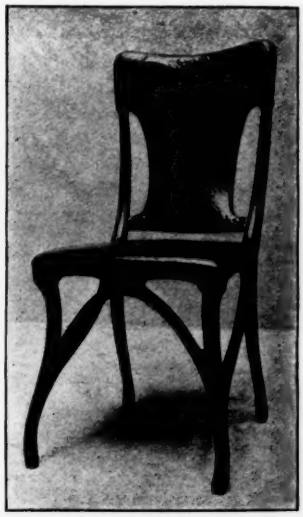
One end of the room is devoted to work from Hungary and Norway, the former being represented by two large cabinets, a table and two chairs, designed by Herr Edmund Farago. The Norwegian contribution consists of two chairs made by Mr. C. G. Christensen. In addition to the



TEA TABLE (French).
By Emile Gallé, of Nancy



By A. Darras (French).



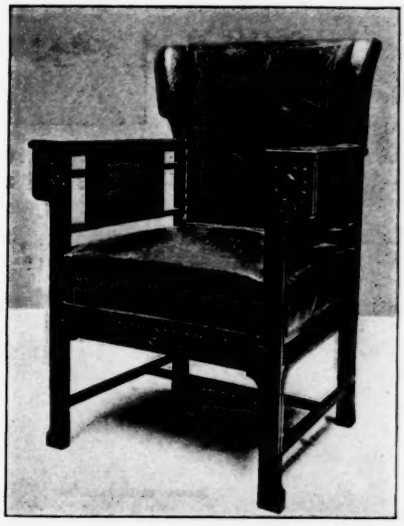
Designed by E. Gaillard, Made by S. Bing (French).



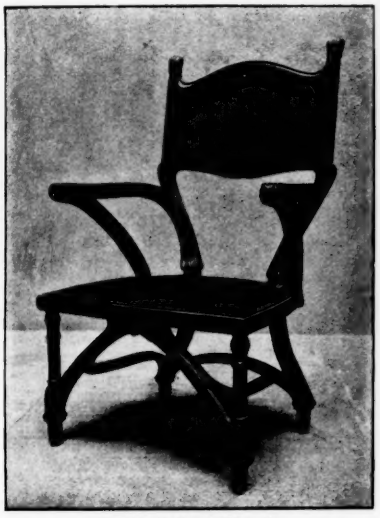
Designed by Eckmann, Made by S. Bing



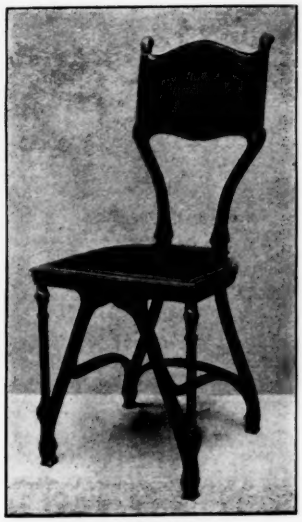
By Edmund Farago (Hungarian).



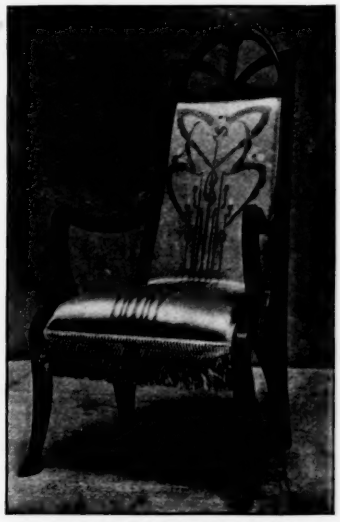
Designed by Eckmann, Made by S. Bing (French).



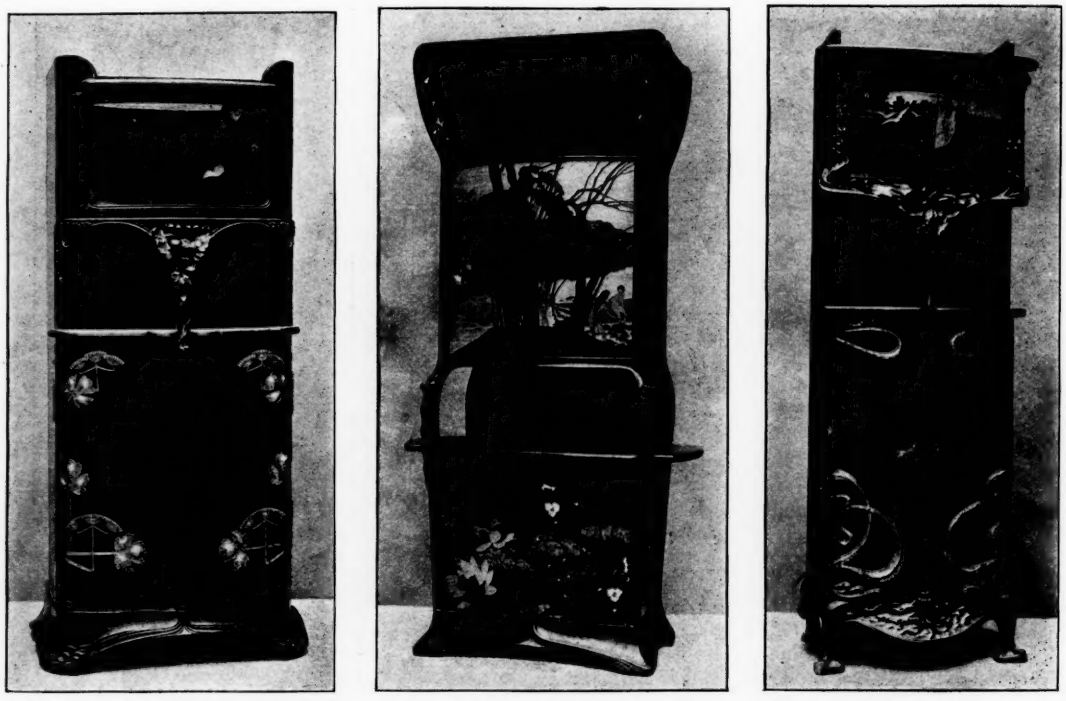
Made by E. Baguès (French).



Made by E. Baguès (French).



Designed and Made by Louis Majorelle, of Nancy.



CABINETS, WITH PICTURES IN INLAID WOODS

Designed and Made by Louis Majorelle, of Nancy.



PANELLING AND SETTLE WITH PICTURES IN INLAID WOODS. (GERMAN—ALSATIAN, BUT FRENCH IN SPIRIT AS WELL AS IN LETTERING.)

Made by J. J. Graf. Marquetry by Spindler.

furniture there is a large open tapestry hanging, from the works at Kristiania, and a woven picture of "Spring,"



SCREEN.

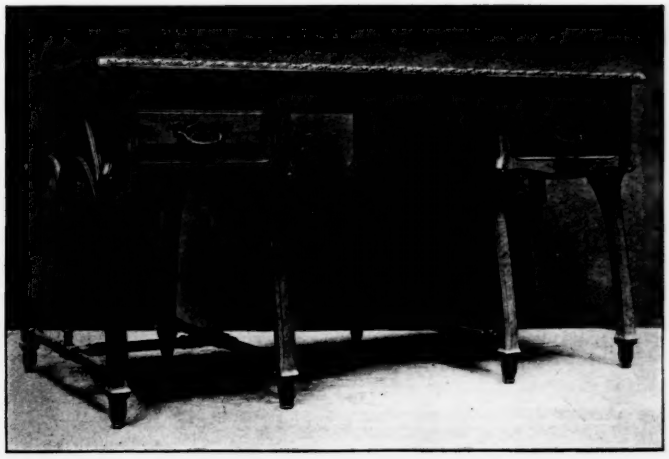
By Emile Gallé, of Nancy.



COMMODE (FRENCH).

By Pérol Frères.

from a design by M. Grasset. Contained in four cases are small objects of art in metal, pottery, and glass from the



WRITING TABLE (FRENCH).

By E. Baguès.

Continent and America. The lustred glass of Lötze of Klostermühle and the painted and cut glass of M. Emile Gallé occupy one case. Another is filled with the works of Herr Zsolnay of Fünfkirchen, and Professor Max Läuger of Karlsruhe. A miscellaneous collection of pottery from Copenhagen, Rörstrand, Rookwood (Cincinnati), Boston, and France, fills the third case, while the fourth is occupied with metal work, chiefly in the form of door furniture, designed by M. Charpentier.

A stencilled frieze which has been put round the room occupied by the collection was designed by Mr. T. T. Blaylock, a South Kensington student.

Mr. George Donaldson, in response to our request, has sent us the following statement of his intentions in making the gift:—

"I am simply a student of some branches of art with a sincere

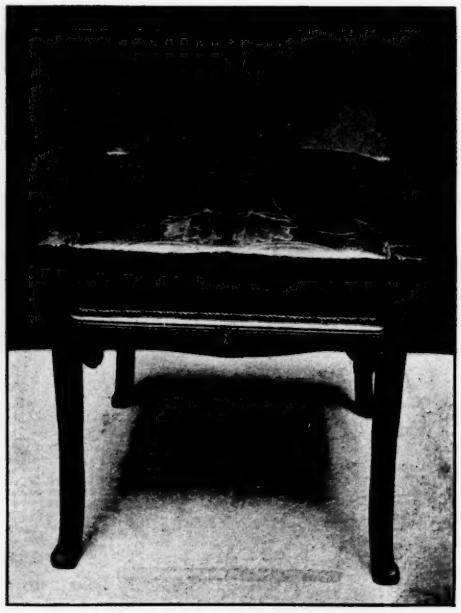


TABLE (HUNGARIAN).

By Edmund Farago.

desire to see my countrymen to the front in the artistic and mercantile race which my special opportunities have shown me to exist, and which observation leads me to feel that Englishmen have been either apathetic to or largely unconscious of. Those impressions are the *raison d'être* of the gift of 'New Art' furniture.

"At the Paris Exhibition of 1867, when my first official connection with furniture began, the struggle for supremacy amongst the nations in the production of beautiful furniture was tremendous and a very high standard of excellence was reached, but the struggle was restricted to

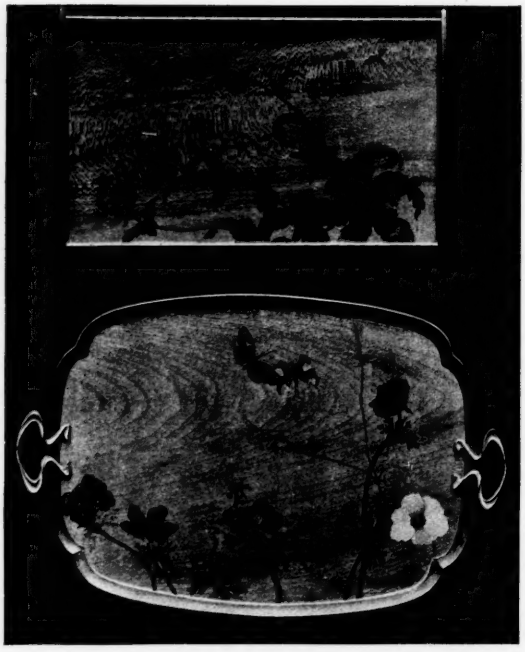


STOOL (FRENCH).

Designed by Christensen, Made by S. Bing.

so-called Jacobean, and a nondescript mediæval style. These efforts were lacking in spirit, originality and distinction, and had short life and inglorious death.

"It is a melancholy reflection that amongst the vast army of artists, architects, and designers



INLAID TRAYS (FRENCH).

By Louis Majorelle, of Nancy.

more or less traditional lines, or found inspiration in what had been done before in Gothic, Renaissance, the styles of the French Louis, and the English expression, if not interpretation, of them in Chippendale, Sheraton, the Adams and others. At that time the historic houses of Gillow, Jackson and Graham, Crace and Wright and Mansfield, 'spared neither land nor gold' to attain a high order of merit, and with success. But there was still a large unsatisfied public crying out for something new, a distinctive style which should mark our epoch and refresh the jaded appetites of art-furniture lovers. At this time there was great activity in the studio and the workshops, and the decorative mountain in labour brought forth the mice of Neo-Greek, a



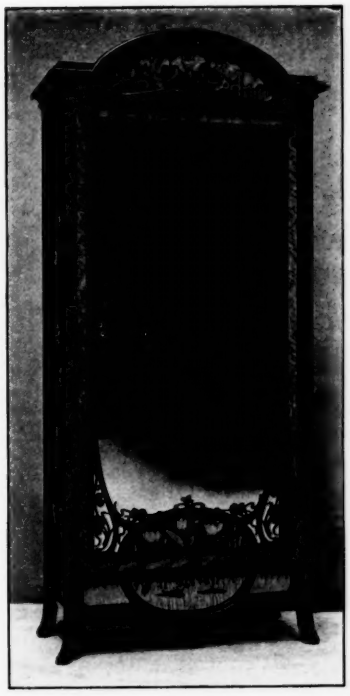
CARVED AND INLAID WORK-TABLE (FRENCH).

By Emile Gallé, of Nancy.

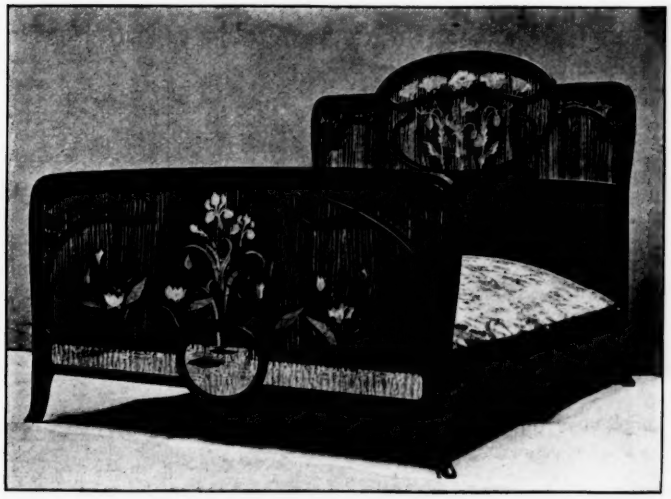
none stood out in relief to the dead level of imitation, none to evolve a new art or create an original style of artistic furniture.

"At the Paris Exhibition of 1889 I was called to the jury of awards, and I assisted in giving those awards for much that was excellent, but little that was new or original. But one new note was struck by a Frenchman of Nancy, Monsieur Emile Gallé, a many-sided genius who has since received the highest recognition in France. This note, in furniture at least, found no very sympathetic vibration in the eighteen wise men comprising that jury. Eleven years passed and I again found myself elected to the position of Vice-President of the Jury of Awards for Furniture at the Universal Exhibition of 1900 in Paris. And in the process of judging I became conscious of a phenomenon. In those eleven years there had sprung up a quite astounding expansion and development in the production of artistic furniture on fresh lines and denominated 'New Art.' I saw that this, far from being the result of accidental, isolated, or local efforts, was a very active artistic evolution which had spread over the countries of the Continent, and which gave unmistakable evidence of enormous mercantile advantage to its producers. That fact, Sir, is what actuated me securing what I felt were the best examples of this 'New Art,' and to offer them to the President of the Board of Education for the use of students and the hundreds of designers who were prevented, by want of means or other reasons, from going to Paris to see them. It is the intention of the authorities to send this furniture for exhibition in the chief cities of Great Britain, so that English producers may see what is being done by foreign competitors in the same direction. In seeking this 'New Art,' this ideal of the designer, many things were produced which I felt to be extravagant or indefensible and not to be encouraged; these I left alone, and I do not suggest, indeed I deprecate, servile copying of the examples before us; it is not fair to the creators of them, and no real help to progress. Let the critic criticise, let him seek the merits of the style and reject what he condemns, and let him produce something better. Where this 'New Art' movement will lead to I cannot attempt to predict. Franklin asked, 'What was the use of a baby?' I will leave the answer to others. But I venture to think that this selection of 'New Art' furniture demonstrates at least that there are forms and combinations of line, colour and materials not hitherto dreamt of in the philosophy of English designers and producers of furniture, and I have performed what I felt to be a duty in placing these things before them.

"GEORGE DONALDSON."



INLAID WARDROBE (FRENCH).
By Pérol Frères.



CARVED AND INLAID BEDSTEAD (FRENCH).
By Pérol Frères.

THE ART MOVEMENT.

A LADY'S DRESS EXHIBITED AT THE SALON.

A NOVEL exhibit at the Salon of the Société Nationale in Paris has been a scheme of decoration for a lady's dress by MM. Victor Prouvé and Courteix. The former is well known to our readers as one of the most original decorative artists in France, as we have on several occasions made reference to his work. The gown has been made up merely to show the embroideries with which it is embellished, and is not intended to represent in any way a design for a dress, as such. Indeed, it is catalogued as a work of art under the title of "Springtime on the River," and it is in reality a picture in needlework adapted as a decoration of a dress. The material which forms the base of the work is a coarse-grained white satin, the bodice,



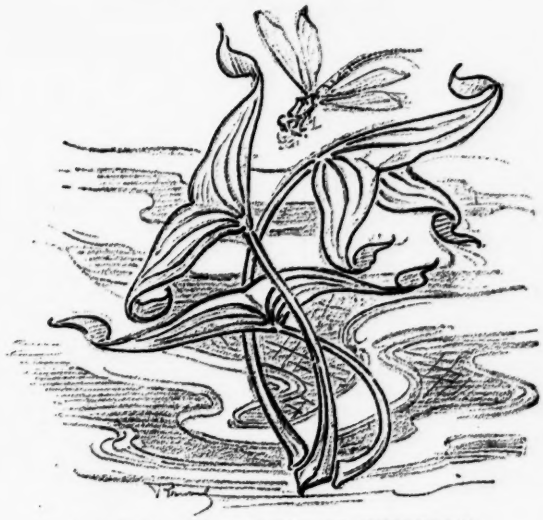
"SPRINGTIME ON THE RIVER."

Design for a Dress by Victor Prouvé and M. Courteix.

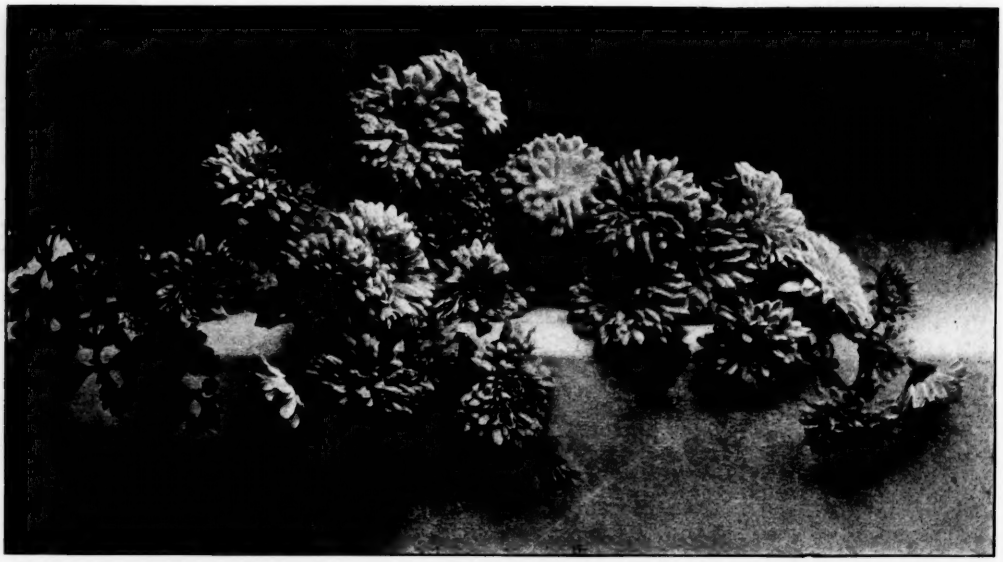


"SPRINGTIME ON THE RIVER."
Design for a Dress by Victor Prouvé and M. Courtois.

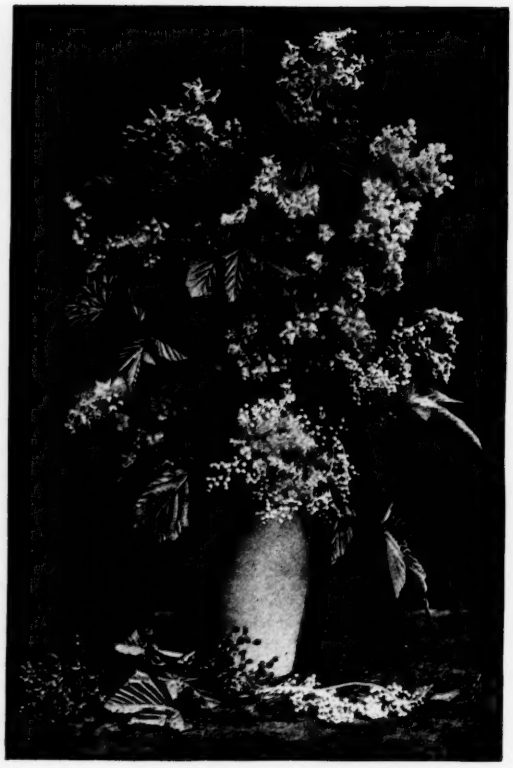
tablier, and underpart of the skirt being made in it; the upper portion of the latter being of white *tulle*. The work along the bottom of the skirt represents the stream; bands of white lace on pale green silk being inlaid in long irregular lines in the satin foundation to represent the eddying water. Between these bands of lace runs a pattern of thin gold lines, composed of small pieces of metal, suggesting the glint of sunshine on the water. From the stream rise green grasses, waterlilies, flags, etc., embroidered and *appliqué* in delicate natural colours. Through the train of white *tulle* is seen pale green silk, and on the *tulle* itself are irregular trailing lines of gold spangles, while here and there are beautifully embroidered dragonflies with white wings and blue bodies. The bodice is decorated with gold cord and embroidered *appliqué*, representing a trailing plant with small pointed leaves and mauve flowers. At the throat of the dress is a wonderful dragonfly in gold, silver, and enamel, and to each shoulder is attached, by a silver-gilt flower, a string of pearls.



A SKETCH FOR A DETAIL OF EMBROIDERY.
By Victor Prouvé.



CHRYSANTHEMUMS.



MEADOW-SWEET.



POPPIES

FLOWER STUDIES

From Photographs by J. M. Whitehead, Alva, N.B.

PHOTOGRAPHS OF FLOWERS.

IT is certain that a photograph need not of necessity be a purely mechanical production, with a due observance of the scientific principles involved. Photographic presentments of the same subject vary greatly in the hands of different workers; and it is indisputable that a photograph may possess attractions from a pictorial point of view and bear evidence of artistic intention on the part of the producer. Some of the most prominent artists of to-day have not hesitated to express their appreciation of work produced by certain photographers.

It is true that some artists will not tolerate photography on any account; and, on the other hand, some photographers talk wildly about the painter's occupation being at an end when colour photography, in the real sense of the word, has been discovered. These are absurd aspects. The photographer who desires to produce work which shall possess pictorial merit, being compelled to ignore the charms of colour, must primarily select subjects which he finds making appeal through their beauty of form, although the effect of colour, when reduced to monochrome by means of the lens, must never be lost sight of. Subjects which present subtleties of light and shade are also sought after. Flowers, on account of their variety, are favoured by many workers; of these are here presented three characteristic "flower studies" by Mr. John M. Whitehead, of Alva, N.B., who has achieved considerable success in this field. They are intended to possess some photographic merits apart from whatever botanical interest is attached to them. A conscientious attempt has been made to produce work which shall appeal to the æsthetic sense; and I think it will be generally agreed that the author of these photographs has succeeded in his endeavour.

The selection, the arrangement, the choice of background, the lighting—all important factors—are all under the personal control of the photographer. He therefore has considerable scope for the exercise of his taste. And he has, of course, control of the subsequent technical processes necessary to produce the completed work.

The three "studies" vary considerably in the matter of arrangement, and taste and skill have been effectively associated to produce pictorially successful and technically excellent photographs. Probably the harsh contrast discernible across the middle of the support on which the chrysanthemums are resting might have been eliminated with advantage. Otherwise, there is very little to cavil about; and the sober restraint of the lighting of the poppies and the meadow-sweet is altogether charming.

J. A. REID.

NOTES AND QUERIES.

[238] **SIR JOHN TENNIEL AS A SERIOUS ARTIST.**—It is stated that Sir John Tenniel was a contributor of serious works to the Royal Academy many years ago. Can you give details of these early contributions?—N. KEY (Dover).

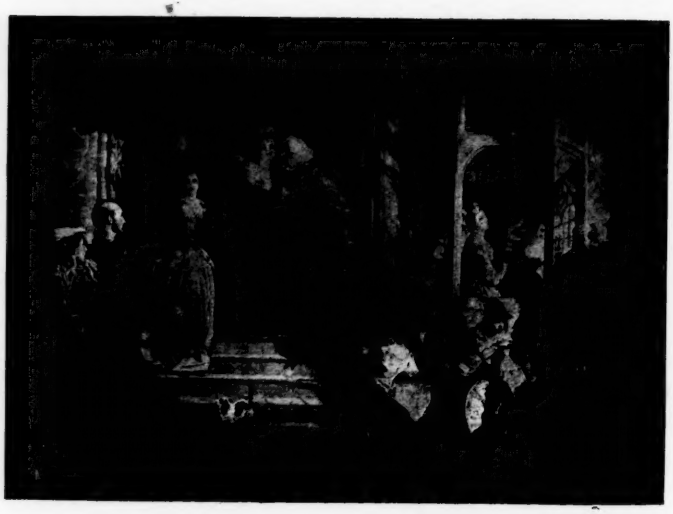
*** The Dictionary of Artists by Mr. Algernon Graves gives 1835 as the first year of Sir John's contributions to the Academy. This, however, is a mistake; he made his début in 1837, the year in which Mr. G. F. Watts made his first appearance. We give the details our correspondent asks for, explaining, however, that these works were practically all drawings or water colours, and were exhibited in the section devoted to "Drawings and Miniatures." Sir John then resided at 22, Gloucester Place, New Road, and was at that time illustrating Scott's "Fortunes of Nigel," as will be seen in the extracts we give from the Royal Academy catalogues, retaining their playful liberties with the artist's name. 1837 (No. 688), "Captain Peppercull interceding for Nigel with Duke Hildebrand.—*Vide The Fortunes of Nigel.*" J. Tenniet. 1838 (No. 635), "The Warrior's Return." J. Teniel. 1839 (No. 701), "Captain Colepepper's visit to Nigel, in Alsatia." J. Tenniel, jun. 1840 (No. 649), "Lord Dalgarno's visit to Nigel at the house of John Christie, the shipchandler.—*Vide The Fortunes of Nigel.*" J. Tenniel, jun. 1841 (No. 817). The title consists of a long quotation from "Minstrelsy" beginning—

> "Lord Soulis he sat in Hermitage Castle,
> And beside him old Redcap sly."

In 1842 No. 580, "A Study." J. Tenniel, jun. In 1843 (No. 1073) " . . .

> " 'Willie courted Jenny,
> Jenny she was shy.'—*Scotch Ballad.*"

J. Tenniel, jun. Then for eight years Sir John was seen at the Royal Academy no more, until in 1851 (No. 383) appeared his "Sketch for a large picture in progress, representing allegorically the great Industrial Meeting of all Nations, A.D. 1851. 'Peace and goodwill towards all men'"—followed by a long quotation from Thomson. At that time the artist was living in 23, Newton Street, High Holborn. In 1853 (No. 1227) appeared "The Expulsion from Eden"—with a quotation from Milton; and then not for years was Sir John seen again on the walls of the Academy.—S.



"THE MERRY WIVES OF WINDSOR" (ACT I, SCENE I).
From the Early Painting by W. P. Frith, R.A.

[239] **IS MR. FRITH'S "MERRY WIVES OF WINDSOR" IN LIVERPOOL?**—Can you tell me, or assist me in finding, the present owner of my picture entitled "A Scene from the Merry Wives of Windsor"? The incident takes place in front of Page's house, and represents most of the characters in the play. Anne Page stands on the steps of the house carrying wine. Slender sees her for the first time, Falstaff kisses one of the Merry Wives, while his men, Bardolf, Pistol, etc., are talking to Page's women-servants at the window of the room in which the dinner is about to take place. The picture to the best of my recollection was from five to six feet long. It was exhibited at the Royal Academy in 1843, in Trafalgar Square, and afterwards at Liverpool, where it was purchased by a Mr. Todd. The incident may be found in the first act, scene the first.—W. P. FRITH.

THE CHRONICLE OF ART.—AUGUST.

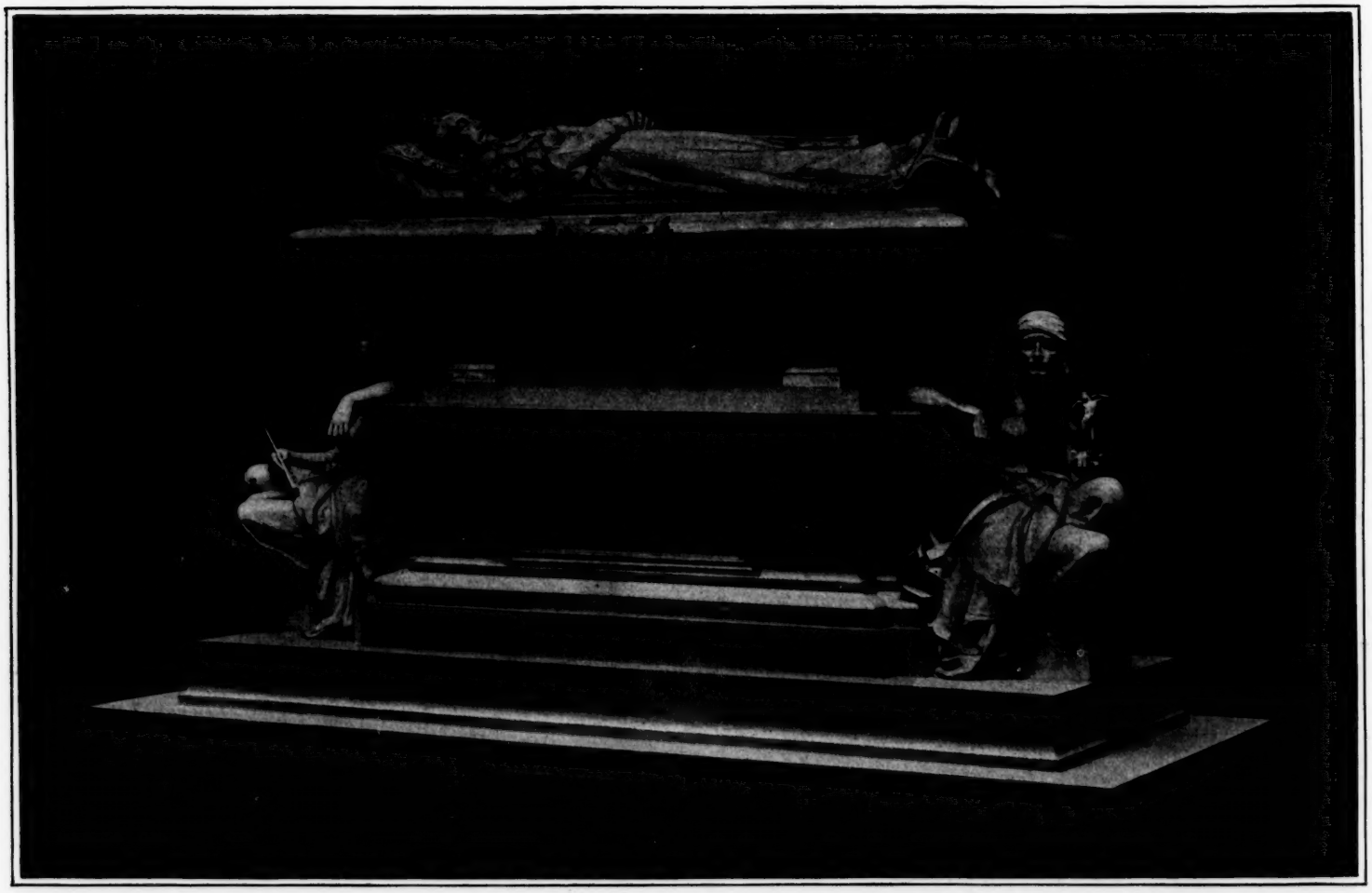
The Royal Academy and the Chantrey Fund.

THAT the Royal Academy deserves all the abuse it gets, and a great deal more, is an axiom from which few impressionists and outsiders generally will dissent. At the same time they would not willingly do the institution an unmerited wrong. It is well, therefore, it should be made known—in view of the criticisms that have found publicity—that the intended purchase of Mr. Lionel Smythe's picture for the Chantrey Collection has not been made, and that the Council has ascertained to its satisfaction that the acquisition of Mr. Ridley Corbet's picture does not violate the terms of Chantrey's will. When a few weeks ago the decision of the Academy to buy these two works was bruited forth, those who were familiar with Chantrey's stipulations were aghast at the indifference alleged to be shown by the authorities to the behests of the testator—behests which in 1888 and 1889 both Mr. Justice North and the Court of Appeal laid down must be adhered to with punctilious exactitude, whether the infringement of them advanced the intentions of the testator or not. Yet, it was lately declared, we have had two ineligible pictures bought for the Chantrey Collection, although the President and Secretary receive respectively £300 and £50 a year under the will to see that will respected. That was the allegation. Pictures known to have been painted abroad were said to have been selected when Chantrey spent all the emphasis of doubly underlined sentences to declare specifically that no pictures could be bought under his will which had not "been entirely executed within the SHORES OF GREAT BRITAIN"—not United Kingdom, look you, but England and Scotland only! So that the purchase of Mr. Walter Osborne's "Life in the Street" would be invalid if any portion of it were executed in Ireland; and Mr. Smythe's "Germinal," if painted near Boulogne. No man, the Judges of the land laid down, may "travel outside the terms of the will," or "speculate" upon its intentions, or satisfy himself with "an astute construction," or use "artful skill" in regard to interpretation. The Academy, alive to the conditions of the will, has cancelled its intention, if any, of buying Mr. Smythe's picture of this year, has satisfied itself as to Mr. Corbet's, and has decided in future to require from any artist it selects for the honour of purchase a declaration in writing specifying the place or places in which any such picture or sculpture was executed.



1901.

Thursday	1.	Richard Wilson, R.A., born, 1714.
Friday	2.	Thos. Gainsborough, R.A., d., 1788.
Saturday	3.	James Wyatt, P.R.A., born, 1748.
Sunday	4.	T. O. Barlow, R.A., born, 1824.
Monday	5.	G. S. Newton, R.A., died, 1835.
Tuesday	6.	David Allan, died, 1796.
Wednesday	7.	Sir Godfrey Kneller, born, 1646.
Thursday	8.	J. W. Oakes, A.R.A., died, 1887.
Friday	9.	Allan Ramsay, died, 1784.
Saturday	10.	Charles Keene, born, 1823.
Sunday	11.	John Nollekens, R.A., born, 1737.
Monday	12.	Alfred Gilbert, R.A., born, 1854.
Tuesday	13.	Sir J. E. Millais, Bart., P.R.A., d., 1897.
Wednesday	14.	Briton Riviere, R.A., born, 1840.
Thursday	15.	J. F. Lewis, R.A., died, 1876.
Friday	16.	W. Daniell, R.A., died, 1837.
Saturday	17.	Thomas Faed, R.A., died, 1900.
Sunday	18.	David Lucas, born, 1802.
Monday	19.	Sir Martin Archer Shee, P.R.A., d., 1850.
Tuesday	20.	Kenny Meadows, died, 1874.
Wednesday	21.	C. W. Cope, R.A., died, 1890.
Thursday	22.	Frank Stone, A.R.A., born, 1800.
Friday	23.	J. Pocock, died, 1835.
Saturday	24.	Gordon Watson, P.R.S.A., died, 1837.
Sunday	25.	T. Uwins, R.A., died, 1857.
Monday	26.	H. W. B. Davis, R.A., born, 1833.
Tuesday	27.	J. H. Foley, R.A., died, 1874.
Wednesday	28.	Sir E. Burne-Jones, Bart. (retired) A.R.A., born, 1833.
Thursday	29.	John Leech, born, 1817.
Friday	30.	Thomas Thornycroft, died, 1885.
Saturday	31.	William Wilkins, R.A., b., 1778, and died, 1839.



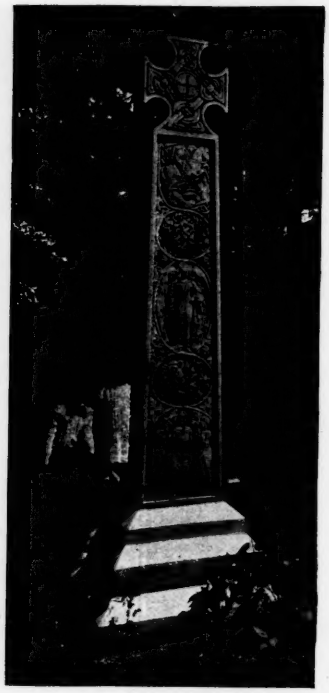
THE LORD LEIGHTON MEMORIAL FOR ST. PAUL'S CATHEDRAL.

By Thomas Brock, R.A.

THIS SUPERB MONUMENT, ONE OF THE MOST ADMIRABLE EVER EXECUTED IN THIS COUNTRY, WE ARE NOW ENABLED TO REPRODUCE. TRUE ALIKE IN DESIGN AND PROPORTION AND NOBLE IN EXPRESSION, IT IS A WORTHY MEMORIAL OF THE GREAT PRESIDENT, PAINTER AND SCULPTOR, WHOSE PORTRAIT IS PATHETICALLY RENDERED WITH EQUAL DELICACY AND TRUTH.

Can Hogarth's House at Chiswick be Saved?

THE small and simple, but interesting example of early Georgian architecture, known as Hogarth House, Chiswick, in which the great pictorial satirist spent a good deal of time between his acquisition of it in 1749 and his death in 1764, is at present in serious and immediate danger. It has been sold as part of a property which is about to be developed for building, and it is feared that unless assistance is promptly forthcoming, it may either be pulled down or, by being let in tenements, permitted again to fall into the condition from which the late owner rescued it. The house is placed in a garden, some three-quarters of an acre in extent, and surrounded by a high brick wall. The quaint bay window whence he surveyed the adjoining cornfields, the old iron-braced mulberry under which he must often have smoked a pipe of "Freeman's Best," and the gateway where, on Sunday mornings, Mrs. Hogarth's Bath-chair was wont to wait to carry her to the ministrations of Mr. Trebeck in Chiswick Church, will, it is feared, soon be things of the past. The moment is therefore opportune to place on record one or two particulars which have been clearly established since the article on "Hogarth's House" appeared in this Magazine for December, 1882 (pp. 70-74). At that date it was unknown when the painter acquired the house; the tradition was that it belonged to his father-in-law, Sir James Thornhill. It has now been ascertained from the Court Rolls of the Prebendal Manor of Chiswick that as far back as July, 1721 (long before Thornhill's death), one G. A. Ruperty, clerk, was "admitted" copy-holder, and that he held the premises until, on the 13th September, 1749, "Wm. Hogarth, of Leicester Fields, in the parish of St. Martin-in-the-Fields," was admitted in his stead. According to the Court Roll, the Rev. H. E. Cary held the copy-hold from May, 1814, to December, 1833; but he only lived at Chiswick, where he was curate and Afternoon Lecturer, from 1814 to 1826. It is proposed to purchase and to preserve the house as a memorial and museum, and to secure this object a strong committee has been formed. A sum of £1,500 at least will be required for the purchase, indispensable repairs, and other expenses; and an earnest appeal is made to all those interested for a sum of money which is, after all, relatively small. The Honorary Secretary of the fund is Mr. WALTER H. WHITEAR.



THE RUSKIN STONE, CONISTON.
From a Photograph by Minnie . Hargreaves, Coniston.

Miscellanea.

MR. W. Q. ORCHARDSON, R.A., has been elected an Associate of the Académie des Beaux-Arts.

We give two illustrations of the stone which has recently been erected in Coniston Churchyard over the grave of Professor RUSKIN.

Mr. FRANK SPENLOVE-SPENLOVE'S painting of "A Funeral in the Low Country" has been awarded a gold medal at the Salon, and has also been purchased for the Luxembourg Gallery.

Mr. W. GOSCOMBE JOHN, A.R.A., has been awarded a second medal at the Salon for his model of the statue of the Duke of Devonshire—the first time an English sculptor has been so honoured.

Obituary.

THE death has occurred of Herr HANS SANDREUTER, at the age of 50, who was one of Böcklin's most distinguished pupils and followers; he gained a gold medal at Dresden for a landscape, "Near Basle," the picture being bought for the Dresden Gallery; of Herr FRIEDERICH FRIEDLANDER, the *doyen* of Viennese painters, and founder of the *Société Artistique* of Venice, at the age of 75; and of Señor JOSÉ L. PELLICER, the Spanish designer.

We have also to record the death of Mr. GEORGE DUNKERTON HISCOX, the landscape painter. He was born at North Wootton, near Wells, and received his early education at St. Mark's School, Windsor. In 1860 he entered as a student at the Bristol School of Art, and afterwards at the Bristol Academy of Fine Arts. He was for three years a teacher at the School of Art and in 1867 settled at Windsor as an art master in connection with South Kensington. Several of his works were purchased by her late Majesty Queen Victoria. (See MAGAZINE OF ART, 1899 p. 181.)



THE RUSKIN STONE, CONISTON
From a Photograph by Minnie E. Hargreaves, Coniston.



A SPANISH COURTSHIP.

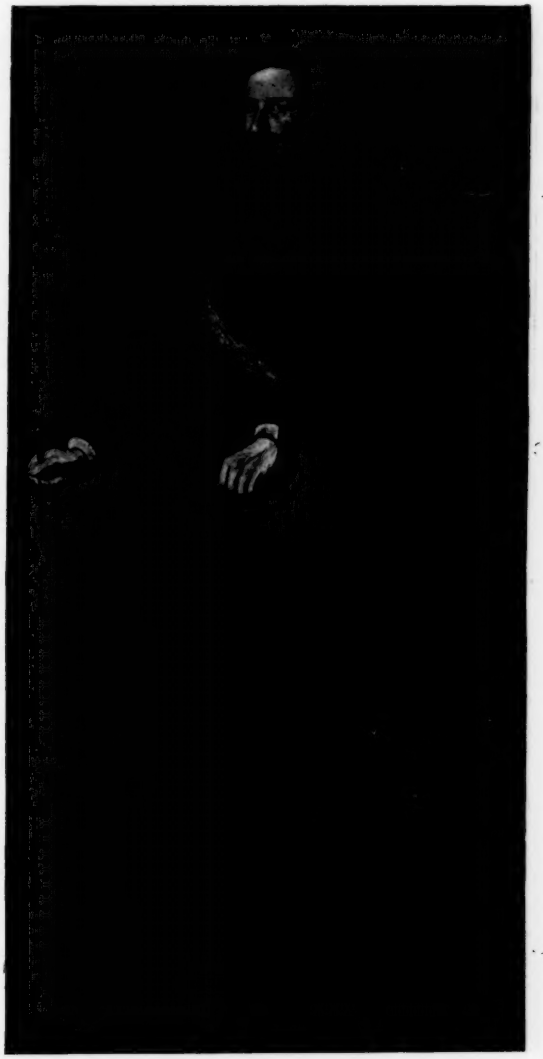
By JOSÉ GARCIA Y RAMOS.

SPANISH PAINTING—OLD AND NEW—AT THE GUILDHALL.

By A. G. TEMPLE, F.S.A., Director of the Guildhall Gallery.

"A SPANISH EXHIBITION! There is Velasquez, there is Murillo, and Goya, and Fortuny; but what others are there?" This was a frequent question put to me during the time the preparations for the present Exhibition were in progress; but the works merely of these four men, if judiciously chosen, would, it was believed, go far towards constituting an exhibition worthy of the attention of the public, and it was with these four men as a basis that the Exhibition was first conceived; Velasquez and Murillo representing the early school, and Fortuny the modern. Then there was the great connecting link between these two periods—Goya: a man comparatively little known in this country, but whose characteristics had made a deep mark both in his native country and in France. In Madrid and Paris fine examples of his work were known to exist in private collections, and efforts would be made to obtain some of them, and among the purely modern men there was a wider field than the majority of people realised. There were those who had built up a high reputation in Spain, and who were well enough known as men of conspicuous talent in the art centres of Paris and Rome, with whom the British public could not as yet claim even slight acquaintance, but whose work entitled them to at any rate as much attention as had been given at the Guildhall to many of the prominent painters of other European nations; why, then, should the modern art of Spain be passed over? "Because," was the persistent reply, "there are no modern Spanish painters now worthy of mention." This apparently was the prevailing opinion in this country, and it has rested with the Corporation of London to bring forward, from distant places on the Continent and elsewhere, such examples as would enable the public to form its own estimate of the work of the modern Spaniard.

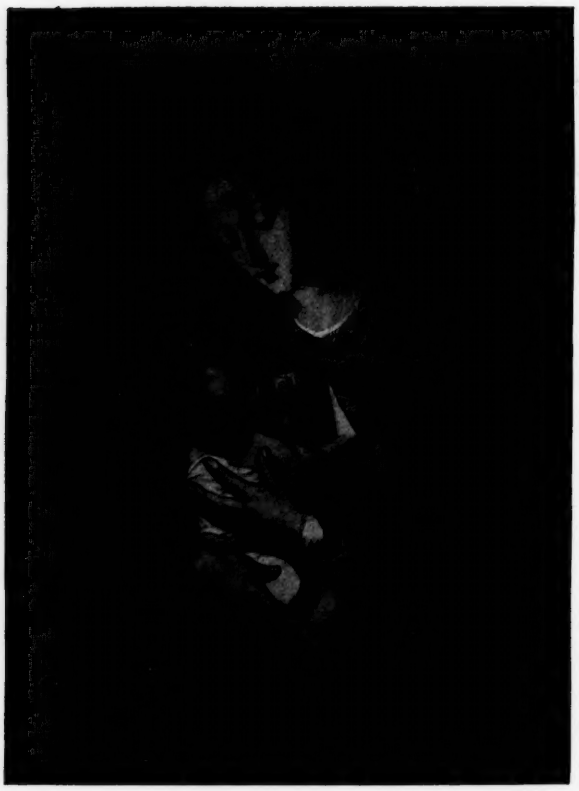
A very noticeable feature about the work of the Spaniard generally is the sustained tranquillity and dignified reserve of the works of the early artists, and the unrestful character, often in theme as well as in execution, of many of the works of the moderns. In the apartment at the Guildhall devoted to some forty works by, or attributed to, Velasquez, there is scarce one of them, whether in portraiture or subject, which does not command in some degree our respect for its independent dignity, its imposing presence, or its consummate technical skill. Not so with the moderns. Here we find an undeniably fine capacity for design, but an undisguised determination, whatever the theme may be, that light and colour shall stand forth as a vivid feature of the work; and the effect arrived at is sometimes that of an immature production, its very incompleteness being productive to the cultured mind of that fussiness and unrest which are so noticeably absent from the works of their great predecessors.



EL CONDE DE OLIVARES.

Attributed to Velazquez. The Property of Mr. Edward Huth.

The original intention, in hanging the works of Velasquez, was to arrange them in chronological order, according to the date of their production, as the Turners had been hung in 1899, but the restricted space and the various shapes of the canvases prohibited this from being carried out save at the sacrifice of the general pictorial effect of the walls; but the intention has been adhered to in a considerable degree, and each of the three periods of the painter's career has as far as possible been indicated. Three examples from the Prado Museum, two from the Belvidere, Vienna, and one from the Doria Palace at Rome, would have immensely affected the collection as a display of the powers of Velasquez, but the legal obstacles to their leaving their respective countries were not to be surmounted, and the only Velasquez which has come from abroad is the "Hand of a Bishop," probably a fragment of a larger canvas now gone to decay. This has been lent by the Queen Regent of Spain, with a kindly readiness which would have carried with it the desired Prado pictures had there been the power. Only two works of material consequence in England are absent from the collection; one is the sketch at Kingston Lacy of the famous "Las Meninas" which Mr. Ralph Bankes was unable to lend owing to a trusteeship; the other is the "Venus and Cupid" at Rokeby Park, the owner of which (Lieutenant Morritt) was away with his regiment in South Africa, and in his absence the loan of it could not be arranged.



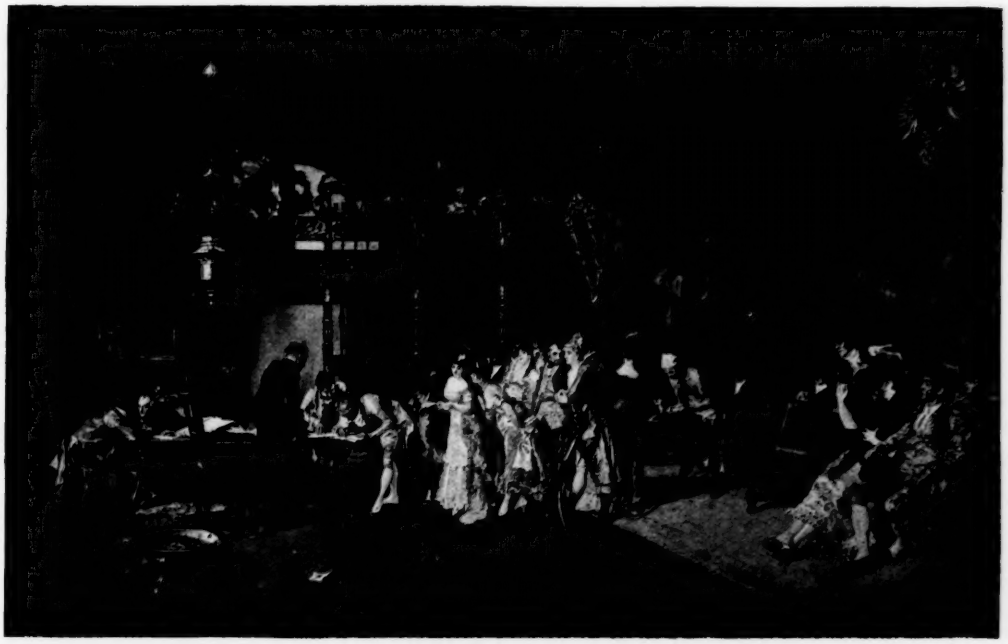
THE VIRGIN AND CHILD.

By Luis de Morales. The Property of Señor Don Pablo Bosch.

While Gallery III is allotted entirely to Velasquez, Gallery II is appropriated to the works of his contemporaries and followers, Herrera, Murillo, Del Mazo, Ribera, El Greco, Alonso and Claudio Coello, Pantoja and Zurbaran, and with these are interspersed sixteen examples of Goya. The works in this category here reproduced are "Our Lady of the Immaculate Conception" by Murillo, and "The Virgin and Child" by Morales. The Portrait of a Boy, No. 97, was once thought to be by Velasquez, then attributed to Del Mazo, and now catalogued merely as of the Spanish School. Some parts of it are worthy of the great master himself, while others are unworthy even of the pupil. It may be noted that in this picture a curtain is introduced in a similar way and of almost identical design as that in the picture in the Prado of Philip IV at Prayer, which picture is there catalogued as by Velasquez, although its anthenticity is held in doubt by most connoisseurs.

By far the finest Goya in the collection is the Portrait of Dr. Peral, a three-quarter figure, seated, in a grey coat and vest, of the cut of the Revolutionary period. The whole treatment is suggestive of Gainsborough, but it is doubtful if our English master could have interpreted so effectively that cold exterior, that sinister aspect, which seems to insinuate, in the words of the author of the "Comte de la Muette," "how the humour of the man lay all upon the evil side." "It spells guillotine," said a lady one day when criticising the mouth in this superb portrait, and, in the words of Mr. Claude Phillips, it is the picture of one who "might have looked on unmoved at the Noyades of Nantes or the Fusillades of Lyons." As illustrating the vigorous capacity of Goya for landscape I would draw attention to his "La Cucaña," No. 61, when at a festive gathering the popular pole is introduced, which has to be climbed for the prizes placed at the top.

Fortuny had died in 1874 at the age of thirty-six, but he lived long enough to exert a singular influence over the art of his country, and this influence is more or less apparent in much of the modern work at the Guildhall. Among the twenty-two works of Fortuny



THE SPANISH MARRIAGE.

By Mariano Fortuny. The Property of the Marquise de Carcano.

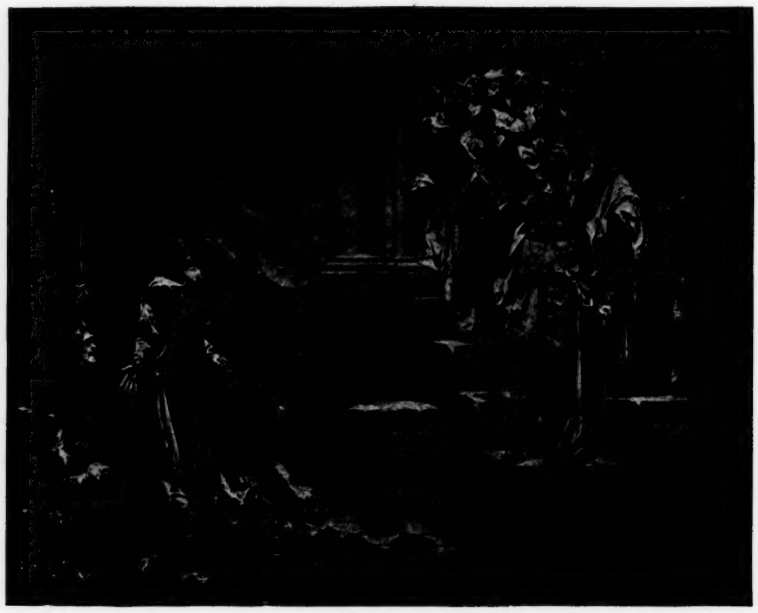
there exhibited his various characteristics may be studied. The "Head of a Negro of Morocco" shows the vigour and daring of his early work; his sketches, rough, and quickly put in, are seen in "The Acrobats of Tetuan," "In the Arena," and "The Library," here reproduced.



THE LIBRARY

By Fortuny. The Property of Mr. J. S. Forbes.

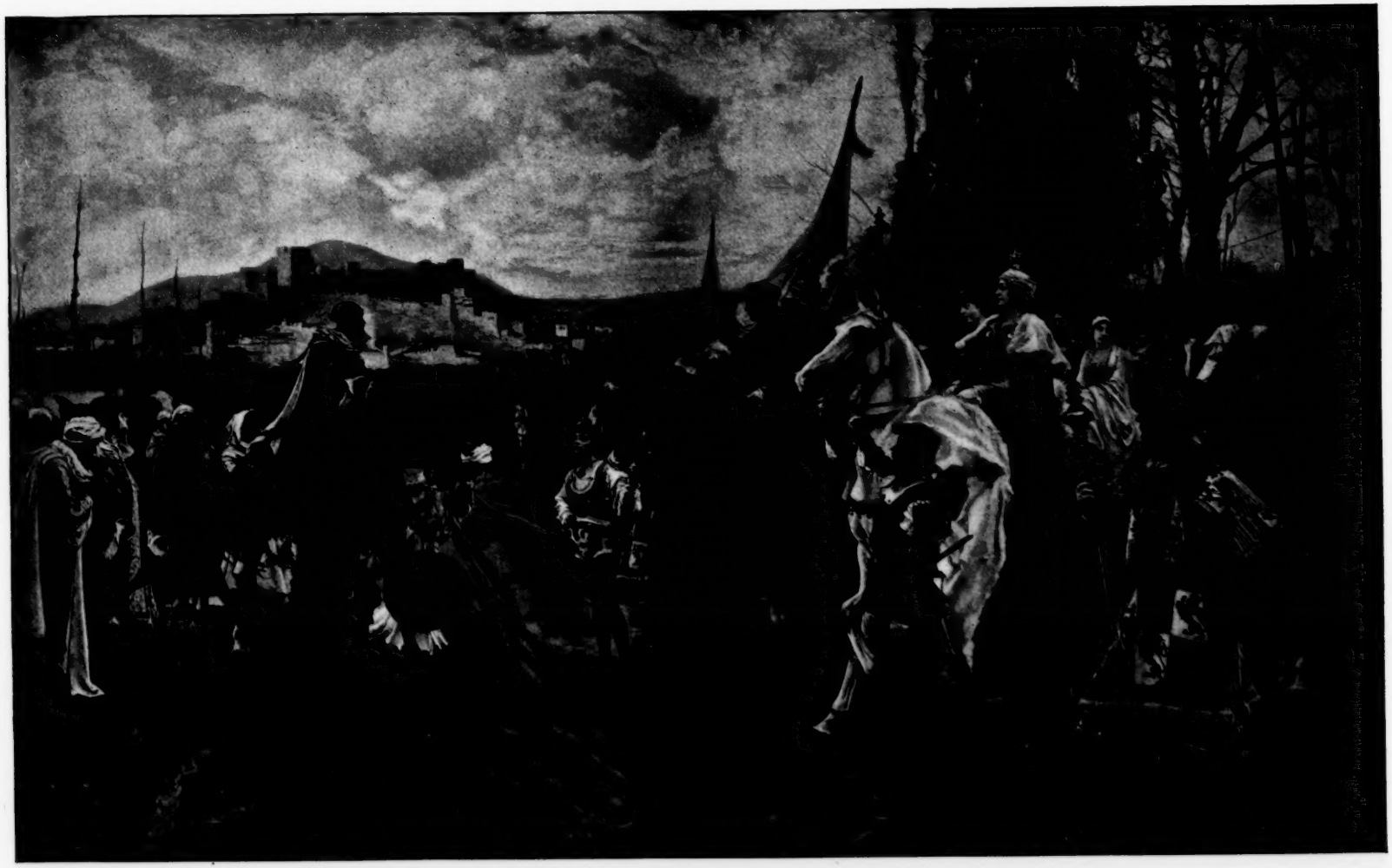
His admirable mastery of light and shade could be seen nowhere better than in the "Moorish Farriers;" the "Mariposa," the "Fan," and the "Matador" show what he could do in water colour, while his feeling for landscape pure and simple is seen in "The Rock." Lastly, there are his great, highly worked, completed achievements, of which the three most celebrated are at the Guildhall—viz. "The Spanish Marriage" which comes from Paris, "The Garden of the Poets" which comes from Biarritz, and "The Selection of a Model" which comes from New York.



THE BELL OF HUESCA.

By José Casado del Alisal. The Property of Señorita de Prendergast.

Francisco Pradilla, until recently Director of the Museum of the Prado, must take the post of honour in the portrayal of historical episode, and his three large canvases, "The Mad Joanna," "The Surrender of Granada" (here reproduced), and "Boabdil's Farewell," represent him in this direction, while his three small pictures illustrative of the "Carnival at Rome" may by many be preferred to his larger works for their richness of colour, fulness of incident, and freedom of handling. But the power in dealing with historical scenes is not confined to Pradilla. In the finished sketch of "The Bell of Huesca," the dramatic scene, so forcefully depicted by Casado del Alisal in the huge canvas in the Modern Museum at Madrid, is given with the ease and freedom suggestive of the painter's first idea of the tragic subject. He was a man of great ideas, depicting them, like Rochegrosse and Cormon in France, on a grand scale. It would have been well to have more fully illustrated his work by a large example such as the "Semiramis," "The Death of Ferdinand IV," or "Zaida la Favorite," but none of these was available, being in distant places in America. "The Bell of Huesca" is here reproduced. The incident is well known. In 1136 King Ramiro II, being thwarted by a dangerous aristocracy, summoned to his court his most turbulent nobles on the pretext of inspecting a mighty bell he had fabricated, the tolling of which should be heard throughout the realm. A banquet was held on their arrival, but shortly before the feast fifteen of the most formidable were secretly seized and decapitated in a vault beneath the palace. At the conclusion of the banquet the remaining guests were invited to inspect the bell, and were conducted for that purpose to the vault where the executions had taken place. Here they found the king, with the heads of the defiant nobles strewn around him on the floor, while affixed to an iron hook suspended from the roof was the head of the traitorous archbishop, representing as it were the clapper of the bell, for at the time of his death he was the centre of a fresh conspiracy for his Sovereign's downfall. "This," said Ramiro, "is the BELL by which refractory subjects are called to order." The scene that ensued is skilfully pictured by the painter. The terrified nobles at the bottom of the stairs endeavour to force their way back, but



BOABDIL SURRENDERING THE KEYS OF GRANADA TO FERDINAND AND ISABELLA.

By Francisco Pradilla. The Property of Mr. Harvey du Cros.

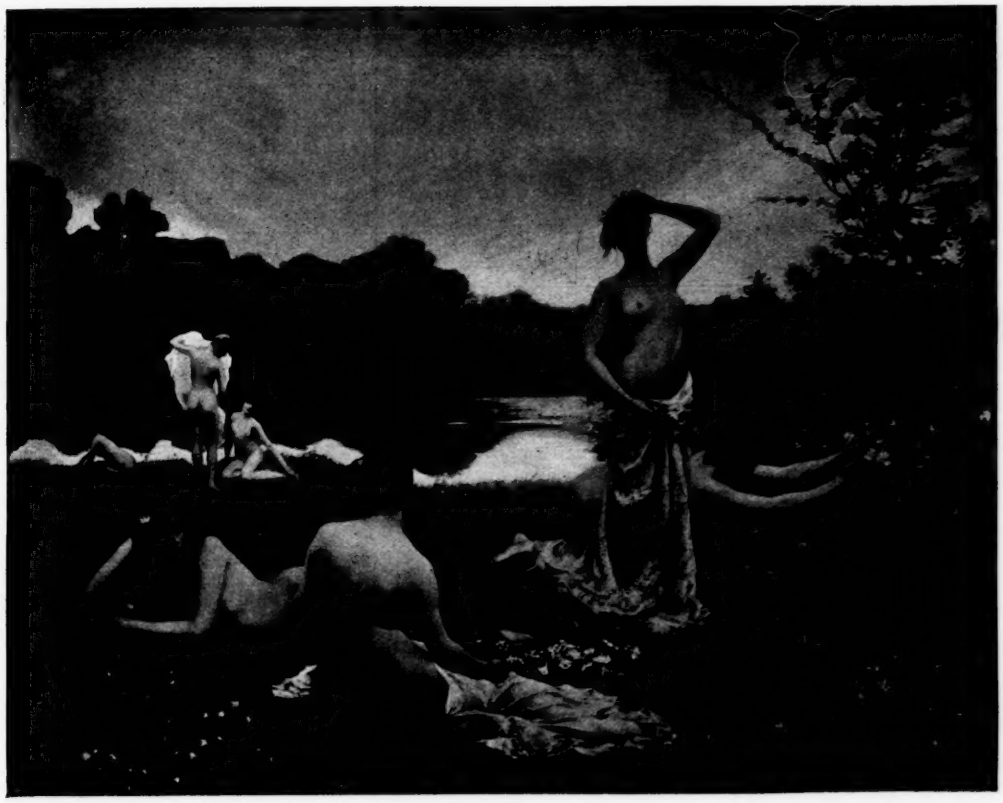
are prevented by those who have not yet come within sight of the gruesome spectacle, and who are pressing down, impelled by curiosity at the imprecations of those below.

Few finer works of Gallegos can be found than his elaborate compositions of "Good Friday" and "A Christening." The latter work has proved one of the most attractive examples in the collection. On either side of it is an excellent Venetian scene by Villegas, in one of which is given a new aspect of the "Bridge of Sighs." Villegas, like Martin Rico and Ramon Tusquets, deals in a large measure with landscape, but it is curious to observe how very few really landscape painters there are in Spain. Her brilliant neighbour has produced her Claude and Poussin, her Corot, Daubigny, and Diaz, her Courbet and Harpignies, but no distinctive landscape painter has yet arisen in Spain. Incident, historical or domestic, seems ever present; and when we have mentioned the names of Sanchez Perrier, Casimero Sainz, Rusinol, Garcia y Rodriguez, and De Beruete, we have very nearly exhausted the list of the landscape painters of Spain. A good example of each of the two last-named painters is seen at the Guildhall in "A Garden at Seville" and "Near Toledo." Of abstract or ideal subjects there is a great scarcity; one characteristic example, the "Stella Matutina" of Luis Alvarez, is a work the recollection of which remains with one. It occupies the place of honour in the large Gallery. The richly-coloured flowers which strew the ornamented steps on which the Madonna stands bring an abundance of beauty into the work, with the unmistakable suggestion that the Divine Child of Heaven, the Star of the Morning, is but the harbinger of the loveliest flowers for earth.

Zamaçois is represented by only one example, and that a sketch, but its interest is enhanced by the introduction into the stately apartment of the figure of Madame de Cassin, now the Marquise de Carcano, and the owner, in Paris, of a very splendid collection of pictures, among which are Fortuny's masterpiece "The Spanish Marriage" and Henri Regnault's "Salome." Another handsome interior at the Guildhall is Palmaroli's "Concert," the only good example which could be secured of this popular and coveted painter; but the work, which comes from Madrid, is one of daintiness in drawing and admirable finish. José Domingo is shown in three works of his best time, while Sorolla, Bilbao, Peralta, Fondevila, Barbudo, Agrasot, Beulliure, Garcia y Ramos (whose elegant "Pelando la Pava" or "Spanish Courtship" is reproduced as a frontispiece), Checa, and Gimenez Aranda are among those whose work will prove more or less of a revelation to the British public. José Moreno Carbonero holds, perhaps, one of the strongest positions now among the modern painters of Spain; and his work, four examples of which are at the Guildhall, has carried conviction with it to many of our own painters. One is recalled to Meissonier and Mrs. Andrew Gow in the "Don Quixote and the Merchants;" in the "Morning of the Chase" the touch is perhaps broader, but in each is the same careful attention to detail, linked with a most accurate perception of the values of sunlight, and a fine appreciation of pictorial effect.



A STUDY. BY RAPHAËL COLLIN.



SUMMER.

From the Painting by Raphaël Collin.

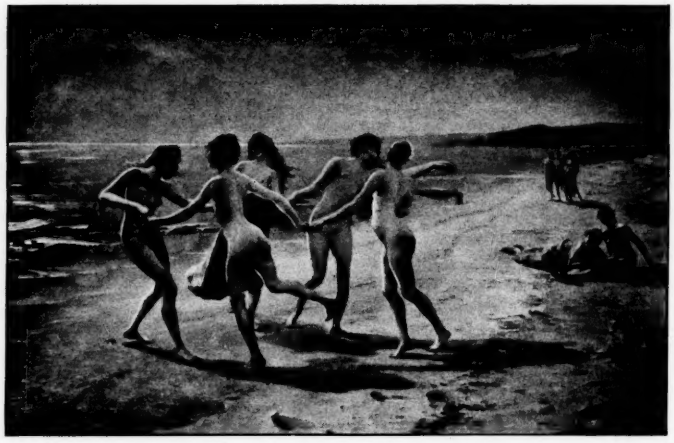
RAPHAËL COLLIN: DECORATOR AND PORTRAITIST.

By B. KENDELL.

AMONGST French decorative painters Raphaël Collin holds a primary place. His work is distinguished by grace of design, beauty of line, exceeding lightness of touch, and delicate colour harmonies. There is no display of a startling originality, and the boundaries of his art evoke comparison with the late President of our Royal Academy. The bent of their fancy is somewhat similar, as is also their methods of expression. But the French painter, though lacking the Englishman's strong feeling for the effective grouping of masses and all the glowing possibilities of the palette, displays far greater freedom in his rendering of the human form. His studies reveal a masterly perception of the endless variety afforded in human gesture. He delights in intricate pose, in abrupt foreshortenings, and difficult perspective. The last decade has witnessed the final emancipation of French decorative art from old traditions, but there are certain fundamental qualities which belong to the art of the decorator, irrespective of period or school, and which entitle him to lasting pre-eminence. First amongst them is the mastery of form, and for this alone Collin's name may be predicted to survive the transitions of time and taste. He will be remembered as one of the ablest and most graceful exponents of the French school of the latter half of the nineteenth century, but for the teaching of the Jeune Siècle he has neither understanding nor sympathy. Beauty of design appears to him synonymous with fanciful dispositions and gracefully flowing lines, and he has no appreciation for "angular images and carefully ruled parallelograms."

It is with Collin as a decorative artist that I propose first to deal, and secondly as a painter of portraits, thereby to trace the gradual influence that has ended by completely dominating that latter phase of his painting.

As a pupil of Bouguereau and Cabanel he



ON THE MARGIN OF THE SEA.
From the Painting by Raphaël Collin.

shows no trace of their influence in his rendering of the nude save in a certain placidity of style that may be put down as the accident of temperament. Nor does his treatment of flesh-tones resemble that of any of his contemporaries. All of us are familiar with Bouguereau's carmine tints, dimpled modellings and smooth luscious brushwork; with Henner's creamy-coloured surfaces and green shadows, with the down of the peach over all. Amongst lesser men division of taste inclines to carmine or pallid tones, more often to the latter. Collin stands alone in his employment of clear, delicate flesh-tints. His women are nearly all of a Northern type: tall and straight limbed, with that peculiar transparency of skin that suggests ice and roses. The reproach has often been made him that his painting is too thin—the canvas sometimes being barely hidden by a layer of colour. The flat appearance which must otherwise result is avoided by the extreme clearness of outline which causes every object to stand clearly defined to the eye. A particularly striking example of this is to be seen in the picture "Au Bord de la Mer," where the figures seem literally alive in the joyous rhythm of their dance. In composition it is wholly charming, and the feeling of fresh air and space is rendered in masterly fashion. It is painted in the artist's habitual colour scale of delicate tints that gradually dissolve into the pale uniformity of the sky distance. Collin's feeling for colour may be described as passive: he never gives great variety nor depth of tones, nor does he favour a low key in painting. His favourite mediums are clear, delicate shades of blue, green, carmine, and violet. In his colour restrictions he proves himself to be the decorator *par excellence*, who in his work gives marked precedence to form and line.

If in his methods Collin, as some may assert, inclines to a super-refinement that robs his work of any strong human interest, on the other side it can be argued that in his habitual choice of subjects vigour of brush is not required. The poet who sings of peaceful, pastoral scenes in flowering Arcady employs thereto suave and rounded cadences: rugged phrasing would be out of place; and thus with the painter who clothes his pretty images in the graces and charms in keeping with their *raison d'être*. At an early period in



SKETCH FOR THE CEILING OF THE OPÉRA COMIQUE, PARIS.
By Raphaël Collin.

his career, wisely relying on his instinctive appreciation of the poetical aspect of Nature, Collin determined to strike out a line of his own. "Idylle," exhibited in the Salon of 1882, was the first of a long series of decorative subjects, and a tentative effort by which the artist was to prove the possession of that rare faculty for seizing and fixing the subtleties of Nature's corresponding moods.

In "Idylle" we see the dawn of tender spring and adolescent passion. Under the blossom-ladened boughs of a crab-apple tree the girl listens to the first whispers of love of the youth beside her. The delicious awkwardness of shamed surprise is portrayed in her attitude. Her body slightly stiffened, her feet drawn close together, she stands with downcast eyes fearful to move, and hardly daring to breathe under the spell of this awakening to life's sweetest mystery. In "Jeunesse," painted some years later, we read the next chapter treated with greater breadth of manner, wherein the buds have turned to flowers, and the promise finds fulfilment. In the Salon of the following year the artist showed two small, and so to speak insignificant, examples of his manner in the portrait studies of a girl seated against a wall with peach blossoms, and a young man leaning in easy attitude against a garden seat.



A STUDY.

By Raphaël Collin.

In 1884 Collin scored his veritable triumph of self-assertion with the large decorative canvas entitled "Été," and which was purchased by the Swedish Government for the museum of Gothenburg. It also gained for him later in the



INSPIRATION

From the Panel by Raphaël Collin, in the Petit Foyer of the Opéra Comique, Paris.

same year the decoration of the Cross of the Legion of Honour.

Already Collin's chief aim in painting was to illustrate—to borrow his own expression—"*La recherche des lignes et des mouvements du corps.*" Few artists have displayed more technical skill in their studies of human form than this enthusiastic student of beautiful line and pose. In the arrangement of his figures he has no need to indulge in repetition, for he places them boldly in every conceivable attitude, confident of his draughtsmanship.

"Été" is a study of graceful feminine types. A bevy of girls have been bathing in a woodland lake, and are reclining in various attitudes on the flower-starred grass of a meadow. The standing figure to the right impairs the general success of the composition, as it appears out of the picture, and the pose is somewhat sought.

Both for composition and spirited drawing "Fin d'été" excels its predecessor. The figure of the blonde girl carrying in her arms a tangle of foliage and flowers is full of life and buoyant motion. In the background three girls are dancing in a ring while another looks on, but the interest is kept well centred in the principal figure, which for grace and charm is one of Collin's happiest creations.

The freshness and truth which characterise the artist's outdoor scenes result from the preliminary studies having been done *en plein* air; the landscapes he shows us on canvas he has seen, and felt their beauty with a keen observation of every detail. In all his pictures the figures and their setting harmonise completely, part and parcel of one another. "Fin d'été" was acquired by the Council of the Sorbonne, and now decorates the Rector's dining-hall.

In 1880 "Jeunesse" was painted, and in the Universal Exhibition held in Paris the same year Collin elected to be judged by a retrospective collection of his paintings, and was one of the recipients of the "Grands Prix" for the total excellence of his work. During this period—until 1891—we find him occupied chiefly with portraiture. In his decorative work he maintained throughout a singularly even level, save on occasions when a lack of emphasis left the impression of some indecision of purpose in the artist's own mind. In his pursuit after the expression of line lies his strength and his weakness, for it may safely be adjudged the cause of those divagations which sometimes render his pictures less the realisation of a given subject than a collection of clever studies. This tendency to be absorbed by one idea is nowhere more clearly manifested than in the portraits painted by Collin.



CEILING OF THE ODÉON THEATRE, PARIS.

By Raphaël Collin. From a Photograph by Braun, Clement et Cie., Paris.

There are only a few existing examples of Collin as a portrait painter—by this I mean as an interpreter of individuality and not the general idealiser of a likeness, in which *rôle* he has latterly accustomed us to see him. In his studio hang two portraits painted in 1877, one of his father reading a newspaper, the other a three-quarter length of his sister in walking dress. They are simple, vigorous, and true; and they come as a surprise to the young generation, who thought it possessed a comprehensive knowledge of the artist's capabilities. In his later portrait studies it must be confessed that Collin is not at his best. They lack reality and warmth, and their sameness threatens to pall. It is impossible to feel much interest in the replicas of a rather commonplace type of girlish beauty clad in a white frock, in a setting of sylvan green. There have been occasions when some impulse has moved the painter to put more warmth and life into his work, as in the case of "Sommeil," a three-quarter

study of a sleeping woman. In this instance the treatment, instead of being objective, is entirely subjective, and hence the magnetic charm which the picture exercises.

Occasionally, in his rendering of a summer landscape, Collin departs from his colour gamut of pale tones and employs luminous colour, as in "Coin de Jardin," painted in 1896, where three white-gowned beauties are seen disporting themselves on the grass in the shade of the trees. Here the leading note of colour is luminous green. This picture is quite an English note: indeed, it is curious how Collin's work at times bears this touch of Anglicism in its conventionality of technique. In these portrait studies, which are really little else than genre pictures turned out with the fatal facility bred of popular success, Collin's art sinks perilously near the level of commonplace. Can he not return to his earlier manner and give us living personations of the women he paints, and not these pretty patterns of flesh and blood?

In portrait painting much can be pardoned the artist in the lack of technical finesse when he inscribes on canvas in his own rough fashion the main characteristics of his sitter, and details which bear on the power of the effect.

The artist in whom the decorative sense is most highly developed is apt to look on Nature as a piecework of elaborate and exquisite design. His eye, for his own satisfaction, need not penetrate much below the surface; the symbols with which to clothe his ideas lie ready to his hand. What he requires he possesses—a clear vision, a sure hand, and a feeling for beauty and symmetry. The art of the decorator, and that of the portrait painter, are things distinct, and it is often inevitable that the perfection gained on the one hand should be at the cost of the other side!

In the decorations executed by Collin in 1899 for the "Opéra Comique," one of his most important works, we see the translation of three separate figures of Allegory without any apparent coherence between them. The ceiling is designed after classic, mythological manner. As a whole it is harmonious, and each separate figure has an individual charm apart from the amazing cleverness and versatility shown in the posing of the groups. The large panel "Inspiration" recalls the treatment of the same subject by another notable French decorative artist, but while in the one the dominating idea is the embodiment of the Intellectual, in the other it is the Spiritual. This difference annuls all feeling of resemblance which erroneously impresses you at a first glance.

In the lateral panels, "L'Ode" and "Chanson Légère," the artist in the one has aspired to nothing more than to give a poetical study of the nude (as such it is wholly satisfactory), while in "Chanson Légère" we see one of his familiar and charming personations of girlish grace and innocence.



LA CHANSON LÉGÈRE. L'ODE.

From the Panels by Raphaël Collin, in the Petit Foyer of the Opéra Comique, Paris.

In the ceiling previously painted by the artist in 1891 for the crush room of the Odéon, the idea is the "New Art" in music triumphing over the harmony of the old masters and personified by the characters taken from Mozart's "Marriage of Figaro." The idea is distinctly good, and as usual the execution leaves little to be desired. The fault, as it appears to me, is the juxtaposition of the classical and rococo figures.

In the French Exhibition of 1900, Collin's work formed a considerable item, comprising no less than eight oil paintings, and eight original drawings and studies in water colour and black and white done for his decorations of public buildings. These drawings, unique of their

kind, were quickly dispersed among connoisseurs — some finding their way to America, others to Japan. It is perhaps a matter for regret that the artist did not see fit to preserve them *en bloc*, that they might perchance have been acquired by the State and placed in one of the National Museums. Amongst other notable works by Collin must be cited his beautiful figure "Poésie," forming one of a series of decorative panels by eminent French contemporary masters in the Salle des Lettres at the Hôtel de Ville. It is needless to present a full enumeration of Collin's work as a decorator, but mention must be made of his essay as a designer in ceramics, a branch of art with which he largely occupied himself during a period extending from 1870 till 1889, with unqualified success.

The decorations of the "Salles des Fêtes" at the Paris Hôtel de Ville are intended to typify the leading influences that dominated French decorative art during the latter half of the nineteenth century. The surprising contrasts they afford bear irrefutable testimony to the transcendence of the French school for versatility and power. It is in this goodly company that Raphaël Collin will be judged by the generations to come.

PORTRAITS OF SHELLEY AT THE NATIONAL PORTRAIT GALLERY.

By Dr. RICHARD GARNETT, C.B.

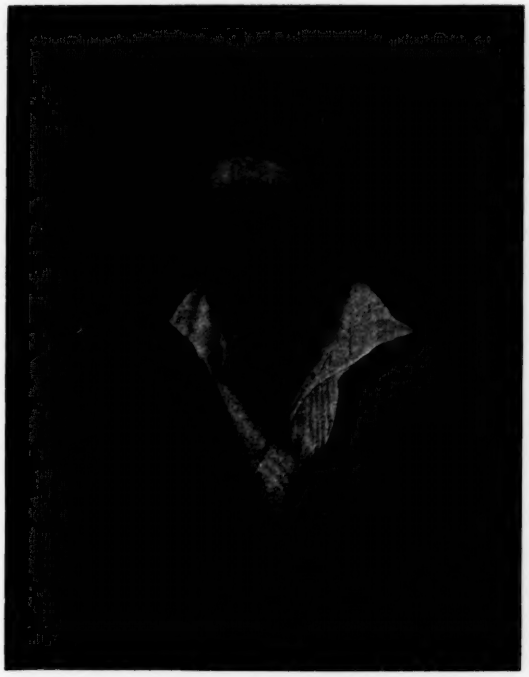
THERE are two courses open to distinguished poets ambitious of bequeathing a gallery of portraits to posterity; they may make themselves the idols of their age, or they may protract their lives to the third generation. Byron followed the former method, and appears to have obtained twelve portraits, sculptures and mere sketches deducted; while Wordsworth proved the superiority of the latter by accumulating nineteen. Shelley followed neither, and the extant portraits of him may be not improperly enumerated as two and a half, two from the living man, and one posthumous, but made up from authentic materials. This and the more important of the two *bonâ-fide* likenesses are now the property of the National Portrait Gallery, and I propose to offer a brief account of them to accompany the reproductions published in The Magazine of Art.

It will, however, be convenient, on the ground of chronology, and from its relation to the other portraits, to devote in the first instance a few words to the beautiful drawing of the youthful Shelley engraved as a frontispiece to the biography of Professor Dowden, and now, I believe, at the Bodleian. This portrait, taken, as is supposed, by the Duke de Montpensier or some other of the French refugee nobility whom Shelley and his father were accustomed to meet at the Duke of Norfolk's, has a special bearing upon the portraits in the National Portrait Gallery, inasmuch as it corrects a deficiency remarked in them by a competent witness. Thornton Hunt, who does not otherwise censure the Curran portrait, implies that it is deficient in the masculine vigour of the original. He gives several instances of the strength of Shelley's physiognomy, and sums up, "The outline was sharp and firm, the markings distinct." This is precisely the characteristic which the Montpensier drawing imports into the Curran portrait, which it otherwise much resembles. The objections which have been raised against its authenticity deserve no attention. Not only, as the present writer's memory attests, was Sir Percy Shelley perfectly justified in pointing out, as Mr. Henry Reeve informs us, to its then possessor, Mr. Cheney, its resemblance to Shelley's sisters Hellen and Margaret; but it bears a stronger likeness still to another family portrait which Sir Percy probably never saw. This is a miniature of Captain Pilfold, Shelley's maternal uncle, seen by the present writer in the hands of the late Mr. Frederick Brooksbank Garnett, which left no doubt of the relationship of the persons depicted. The affinity is especially interesting as an indication of Shelley's personal resemblance to his mother's family.

The first of the two portraits here reproduced, and the only absolutely authentic portrait of the adult Shelley, was painted at Rome by Miss Amelia Curran, in May, 1819. Miss Curran, a daughter of John Philpot Curran, the celebrated Irish advocate and patriot, appears to have been the eldest of the family, and may therefore have been born soon after his marriage in 1774; and her settlement on the Continent may date from the dissolution of her parents' union early in the nineteenth century. By 1819,



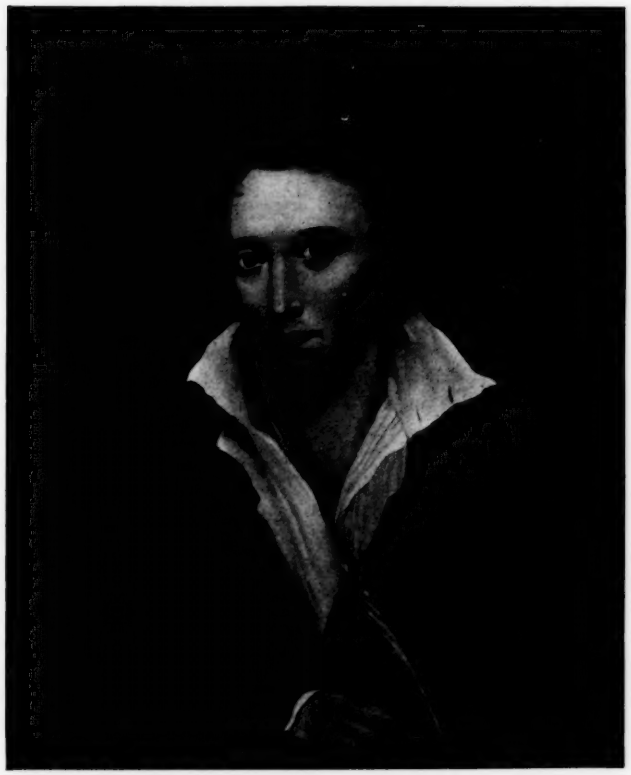
STUDY FOR A CEILING DECORATION.
By Raphaël Collin.



PERCY BYSSHE SHELLEY.
By Amelia B. Curran.

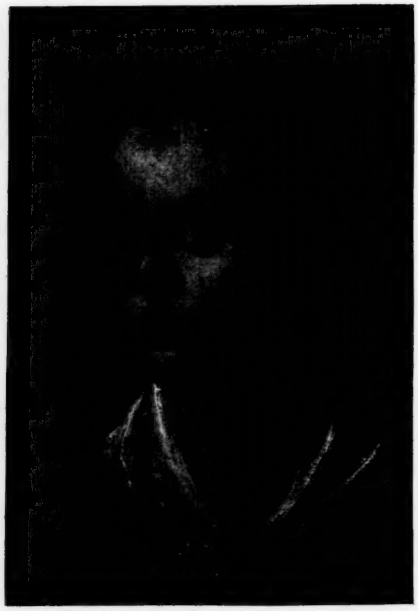
and probably for long previously, she was thoroughly domesticated at Rome, where she spent the remainder of her life, and where she is buried. She remained on good terms with her father, and is the only one of his children mentioned in his will.

Curran had been an intimate friend of Godwin, Mary Shelley's father, who had given Shelley an introduction to him on the occasion of the former's expedition to Ireland in 1812; but the Irishman's boisterous conviviality seems to have disgusted the sensitive young poet. The Shelleys appear to have been for some time unaware of Miss Curran's residence at Rome, but after its discovery through a chance recognition on April 23, 1819, she became their frequent companion. The portrait was begun on May 7, and shortly afterwards Miss Curran is found painting Mary and little William. Personal intercourse was abruptly terminated by the death of the child on June 7; the heart-broken parents left Rome immediately, and never met Miss Curran again. Letters were nevertheless interchanged respecting a monument which she designed for William Shelley, and a copy of Guido's "Beatrice Cenci" which she undertook to make to be engraved as a frontispiece to Shelley's tragedy. The execution of both projects seems to have been prevented by want of means. All the portraits, meanwhile, remained in Miss Curran's possession until after Shelley's death, when Mary applied for them. Miss Curran, however, had gone to Paris, and the Shelley portrait was packed up at Rome. Even when she returned, it was no easy matter to get it safely conveyed to England. There seems to have been some idea that it might be brought by the young poet Thomas Lovell Beddoes, who had proved his enthusiasm for Shelley by aiding to guarantee the cost of publishing the Posthumous Poems. But Beddoes got no nearer to Rome than Florence, and his stay there was of the briefest. "If," he writes to Procter from Milan, June 8, 1824, "I could be of any use in bringing the portrait, it would be a proud task, but most likely I only flash over Florence; entering on the flood of the stars and departing with their ebb." At length, on April 19, 1825, Miss Curran writes to Mrs. Shelley, "I waited to write to you until I could say that at last I had found



PERCY BYSSHE SHELLEY
By J. Clint, A.R.A.

an opportunity of sending the picture you are so anxious about. . . It is enclosed in a small case of pictures to Edgell Wyatt-Edgell, Esq., care of Messrs. Calron, wine merchants, St. Mary's Hill, Fenchurch Street, London. If the duty on pictures has not been taken off, as we hear, you will have to pay it. The picture has to be delivered expenses paid; it is the best I could do to forward it to you." This was assuredly a reasonable condition, as the picture was still Miss Curran's property. It was ultimately received on



REPUTED PORTRAIT OF SHELLEY AS A BOY, BY ROMNEY.

In the Shakespeare Memorial, Stratford-on-Avon.

September 17, 1825. Preserved with religious care during the lives of Mary Shelley, her son Sir Percy, and her daughter-in-law, it became the property of the National Portrait Gallery upon the death of Lady Shelley in 1898.

The artistic demerits of the picture are patent to every beholder. Miss Curran was not a professional artist, but a lady with a taste for painting who eked out a slender income by portraiture and copying the old masters. It is quite possible that her powers may be imperfectly represented by this performance, upon which, indeed, she did not work long, and which she never completed. "She left it," says Trelawny truly, "in a flat and inanimate state." A bad picture, nevertheless, may be an invaluable portrait. The main question for posterity is not, "Is it well painted?" but, "Is it like?" On this point there is some conflict of testimony. The severest criticism is the artist's own, who had at one time taken a very practical method of evincing her dissatisfaction. Writing to Mrs. Shelley in 1822, after promising to send portraits which she had painted of her and Miss Clairmont, she says, referring to that of Shelley: "The one you now write for I thought was not to be inquired for; it was so ill done, and I was on the point of burning it with others before I left Italy. I luckily saved it just as the fire was scorching." In another letter she reminds Mrs. Shelley that the latter herself had condemned the picture at the time of its execution. When, however, Mary ultimately receives the picture, which she has not seen for more than six years, she is transported with the resemblance. "Thine," she exclaims, apostrophising Shelley; "those speaking eyes, that mild yet animated look!" It will be remembered that this encomium chiefly relates to the expression of the countenance, and is quite compatible with serious defects in the delineation of particular features. There seems, however, no evidence of such defect except the testimony of Shelley himself respecting the size and shape of his nose in a letter to Peacock, confirmed by Peacock's own opinion that both the portraits now in the National Portrait Gallery failed to convey either the true outline of Shelley's features or their true expression. This weighty judgment will be best considered after the second portrait has been noticed.

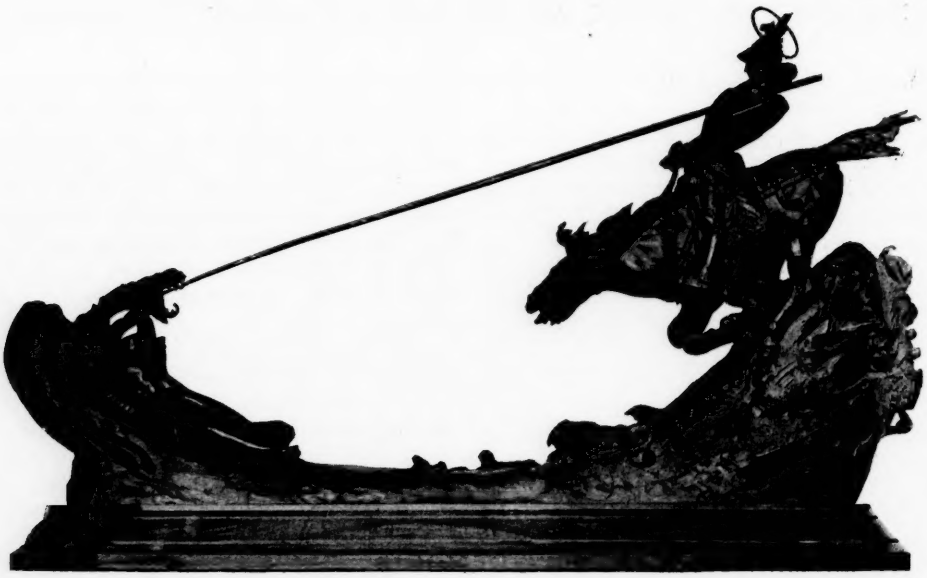
This, as already stated, is not an original, but a posthumous portrait compounded out of two originals. One of these was the Curran picture, the other a water-colour drawing by Edward Elliker Williams, the friend of Shelley who perished along with him, executed in 1821 or 1822. The loss of the original sketch is infinitely to be regretted. Williams, as attested by his drawings of Indian scenery now in the possession of his grandson, was an accomplished draughtsman; and the spirited expression of his portrait of himself, combined with its resemblance to his descendant, shows that he possessed a happy talent for portraiture. The sketch "gave," says Trelawny, "a very good idea of the Poet." Unfortunately, it only survives as an element in the picture which Mrs. Williams employed Clint to compose out of it and the Curran portrait, and which, Trelawny says, "those who knew Shelley in the last years of his life" (a limitation excluding Peacock), "thought very like him." It is the portrait lithographed as the frontispiece to Trelawny's "Last Days of Shelley and Byron," and was acquired for the National Portrait Gallery last year by purchase from the executors of Mrs. Williams's daughter, Mrs. Lonsdale. A comparison of it with the Curran

portrait shows at once that it is practically a republication of the latter, far superior as a work of art, but substantially the same likeness. This is an exceedingly strong confirmation of the trustworthiness of Miss Curran's work. Clint was a highly competent artist, and if, in endeavouring to combine the characteristics of two pictures taken at different times, he found hardly any occasion to depart from the earlier one, the conclusion seems inevitable that the second must have substantially agreed with it.

It is nevertheless to be considered whether this argument for the accuracy of the portrait may not be outweighed by the contrary judgment of so excellent an authority as Peacock, supported by a passage from a letter of Shelley's in which he speaks of his nose as small and turned up. Too much weight should not be accorded to the latter argument. Shelley is comparing his nasal organ with the "Slawkenbergian" proboscis of Gisborne and the bold aquiline of Hogg, appreciable by posterity in the portrait engraved in Mrs. Julian Marshall's life of Mary Shelley; and he may well have meant nothing more than that it was not remarkable for prominence, as it certainly is not in the Curran portrait. The upward bend he attributes to it is a more distinctive trait, but for some reason there is nothing which artists represent more variously than the nose. Portraits of Browning as a young man, for instance, endow him with almost what is popularly considered a Jewish organ, which, in later pictures and by the same artist, is hardly as much as aquiline. Peacock's opinion that the Curran delineation is untrue, both in outline and expression, is more important, but he has himself enabled us to correct it. He adduces Antonio Leisman's portrait of himself in the Florentine *Ritratti de'Pittori* as a more satisfactory presentment of Shelley. On comparing the two we discover that he is mistaken as regards the outline of the features. Bating the slight turn up of the nose in the Leisman picture, the outlines of the two are like, and very like. The expressions certainly differ, but why? Simply because in sitting to Miss Curran, the mercurial poet was obliged to sit still, and his countenance naturally assumed the air of reverie which it would have worn if he had been composing a poem. Set him free for eager talk and active motion, and it would at once indue that character of animated energy which Leisman has imparted to his own physiognomy and which he has verbally expressed by inscribing the picture *Nulla dies sine linea*. The presence or absence of this makes all the difference; and as Shelley's abstracted moods were usually indulged in solitude his friend may well have deemed the Leisman portrait the more faithful record of the ordinary man, while Miss Curran has given us the meditative poet. The resemblance, at all events, is incontestable and most interesting. Mr. Bell Scott's reproduction of the Curran portrait in Mr. Forman's edition of Shelley's prose works appears, whether by accident or design, to combine some of the characteristics of both pictures.

Nor is this the only instance of a striking resemblance between Shelley's portrait and that of another celebrated person. Its likeness, remarked in the Dictionary of National Biography, to that of Sir Robert Dudley, natural, possibly legitimate, son of the Earl of Leicester, engraved in Burke's "Romance of the Aristocracy," is almost as remarkable as the resemblance of their fortunes. Both, breaking the bonds of an infelicitous marriage, fled to the Continent with more congenial partners, both settled in Italy, and, whereas Shelley endeavoured to introduce steamers into the Mediterranean, Dudley became chief naval adviser to the Grand Duke of Tuscany, and published a sumptuous work on navigation and naval architecture. Shelley had rescued the embankment at Tremadoc, and Dudley drained the marshes between Pisa and the sea. The axiom that things which are equal to the same thing are equal to each other would warrant the expectation of a resemblance between Shelley and Novalis, seeing that each has been independently compared to the ideal representation of St. John. Such is indeed the case even as regards facial contour, and still more so as regards facial expression. The rapt gaze of the German poet and mystic is precisely that attributed to Shelley by the person who described him as "looking as if he were beholding some beautiful sight."

In conclusion, mention should be made of an alleged portrait of Shelley in boyhood, apparently about the age of nine, attributed to Romney, recently presented to the Shakespeare Memorial at Stratford-on-Avon. External authority for either ascription is wanting: and as Romney relinquished painting when Shelley was only five years old, it seems clear that if a Romney it cannot be a Shelley, and if a Shelley it cannot be a Romney. In the opinion, nevertheless, of a painter of experience and ability in portraiture, the picture actually does represent the person depicted in Miss Curran's portrait. It consequently deserves attentive examination, which, except in so far as photographs may be admitted, can only be conducted at Stratford, the regulations of the institution not allowing it to be removed.

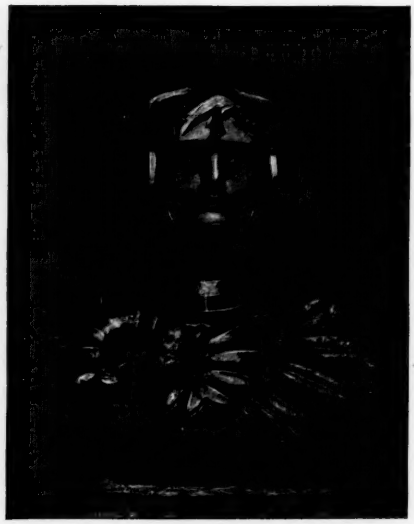


ST. GEORGE AND THE DRAGON.
From the Silver Table Centre by Paul Roussel.

SCULPTURE AND DECORATIVE ART IN THE SALONS OF 1901.

BY HENRI FRANTZ.

IN sculpture, more especially, it is easy to see that the Salon of 1901 follows on the heels of a great Universal Exhibition. The spectator finds himself wandering among clay models, sketches, and unfinished or rudimentary works, on which it is most difficult to form an opinion and pronounce a judgment. Generally speaking, the rough sketch seems a real danger to our contemporary sculptors, especially to those who are fain to imitate Rodin without having his genius. If an artist of his scope and power chooses sometimes to exhibit an unfinished work, or an attempt in a new technique, it is but natural, but we are less inclined to allow a young beginner deliberately to neglect his modelling.

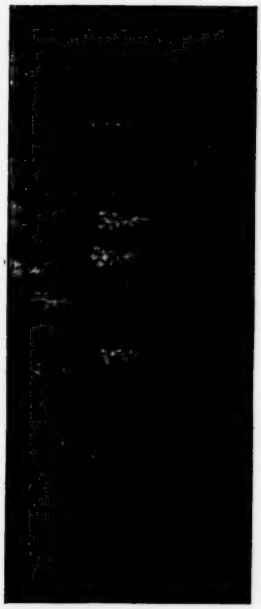


WAR.
From the Bust by Ringel d'Illzach.

The chief work in the Salon is, of course, Rodin's "Victor Hugo." Our readers have seen in the MAGAZINE OF ART a representation of the sketch in plaster; now Rodin exhibits his statue in marble, and almost finished so far as the figure is concerned. It is a powerful conception of "The Poet" rather than of the individual poet—of the Poet in direct communion with Nature, listening to the song of the waves. The sculptor unfortunately could find no block of marble large enough to allow of the Muses also being carved out of it, so he has begun with the figure of the Mortal, and will add to this first mass a second out of which the Muses will be hewn. Another important monumental piece is M. Saint-Marceaux's "Daudet," which also is unfinished, but far enough advanced to give an idea of its effect. The author of "Tartarin," of "Roumestan" and many more masterpieces, sits here as we can remember him towards the close of his life, frail and suffering, with long thin hands and sad eyes; a rug lies over his knees. But surely it would not have been better to have recorded the real Daudet as we remember him, genial and smiling as we know him from

his works—the embodiment of French wit and grace. These two monuments, and the high relief by Mr. Constantin Meunier, "In the Mine"—a work full of strong and remarkable anatomy; the Monument for Felix Faure's Grave by Saint-Marceaux; "The Life of the House," a bas-relief in stone by Gaudissart; "The Stokers," by M. Halou; "The Cariatides," by M. Pierre Roche—are the principal and best examples of sculpture on a large scale.

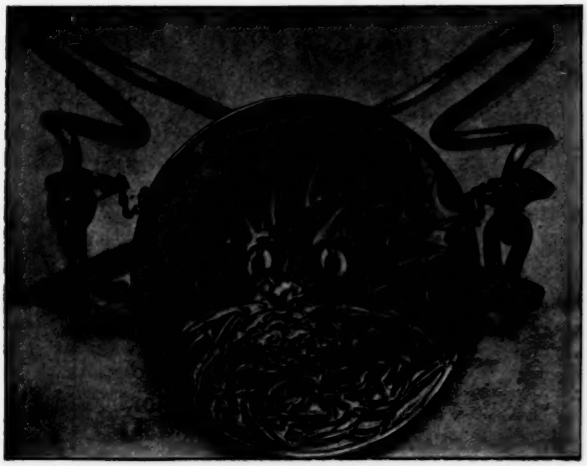
In smaller works, as busts, small groups, and portraits, there are several interesting attempts; but here again how few artists we find who really know how to model and finish well. One of the few is certainly M. Jean Escoula, an artist of refined feeling, who in a group called "On the Road to Love" represents a youth and a girl walking with their arms entwined; others are M. Theodor Simson, who exhibits a capital bust; M. Bartholomé, whose nude forms are perfect; MM. Albert Marque, Marioton, and Devillez.



DECORATIVE FABRIC.
By M. Fridrich.

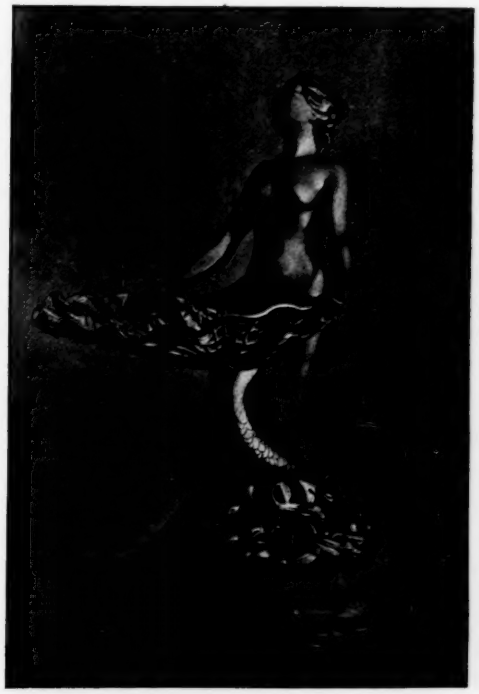
Some of the exhibitors have chosen to work in new or rare materials. M. Jean Dampt, for instance, has carved a small "Sphinx" out of imperishable Egyptian granite, and out of black Egyptian marble a little "Cat." But these pieces must be taken as *tours de force* rather than as a full expression of his really great talent. M. Fix-Masseau, in a "Head of Salome," has produced some remarkable effects with mere plaster, of which the surface has been treated so as to make it look like very fine stoneware. M. Ringel d'Illzach has wrought a highly expressive bust to symbolise "War," in which he has used steel, various enamels, wax, iron, and wood. M. de Broutelles, in his bust of M. Hennequin, has reverted to the *turchino* blue marble which was so highly valued in the eighteenth century.

The artists who have earned the travelling scholarships to Rome are often blamed for their servility to tradition. M. Paul Roussel is a happy

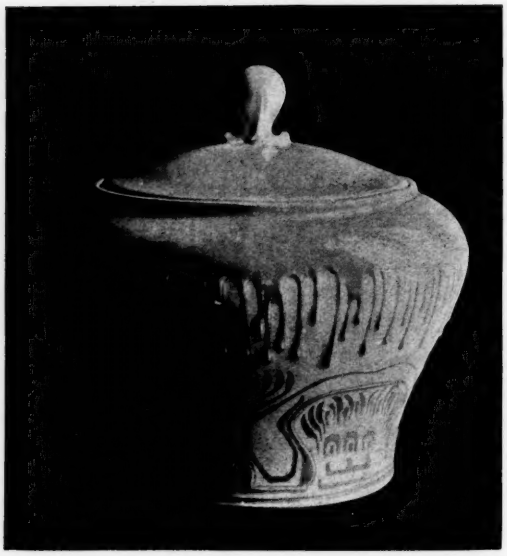


ENAMELLED ORNAMENT
By E. Feuillâtre.

exception in his statuettes, and yet more in his silver table centre representing "St. George and the Dragon." This is a very new rendering of a very old story, and is an attempt to find a novel form for table decoration, which is so often antiquated in style. But this class of sculpture, with the charming statuettes by Valgren and Agathon Léonard, and the clever scenic groups by M. Wiltmann, bring us to the section of decorative art.



TRINKET TRAY.
By E. Feuillâtre.



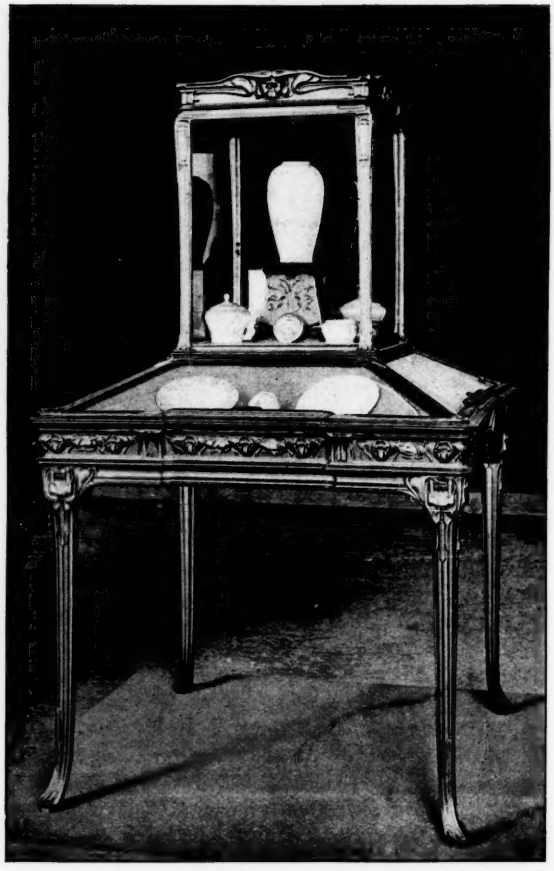
A BONBONNIÈRE.
By Georges de Feure.

It would indeed be difficult in one short article to speak of all the interesting objects here exhibited in goldsmiths' work, enamel, ceramics, leather, or wood. The chief point here is to direct attention to new developments marking a stage, if not always an advance on former years. And it is undoubtedly a new development when a lady's dress is exhibited at the Salon—not on a lady. [The work was illustrated and fully described in our last number.—ED.] After absenting himself from the Salon during several seasons to work exclusively in the interests of Bing's new art, M. Georges de Feure, once more independent, reappears this year at the Salon. He is undoubtedly one of the most interesting artists of the younger generation, and may take a place with our best decorators—Dampt, Prouvé, Plumet, Baffier—for variety and ingenuity. De Feure is one of those artists who not only are not specialists, but who are at home in every branch of decorative design; for instance, he exhibits a set of shelves, of great originality, and at the same time thoroughly French, since it shows a faint reflection of the Louis XVI taste; as well as a whole series of plates, bonbonnières, dishes, and other ceramics.

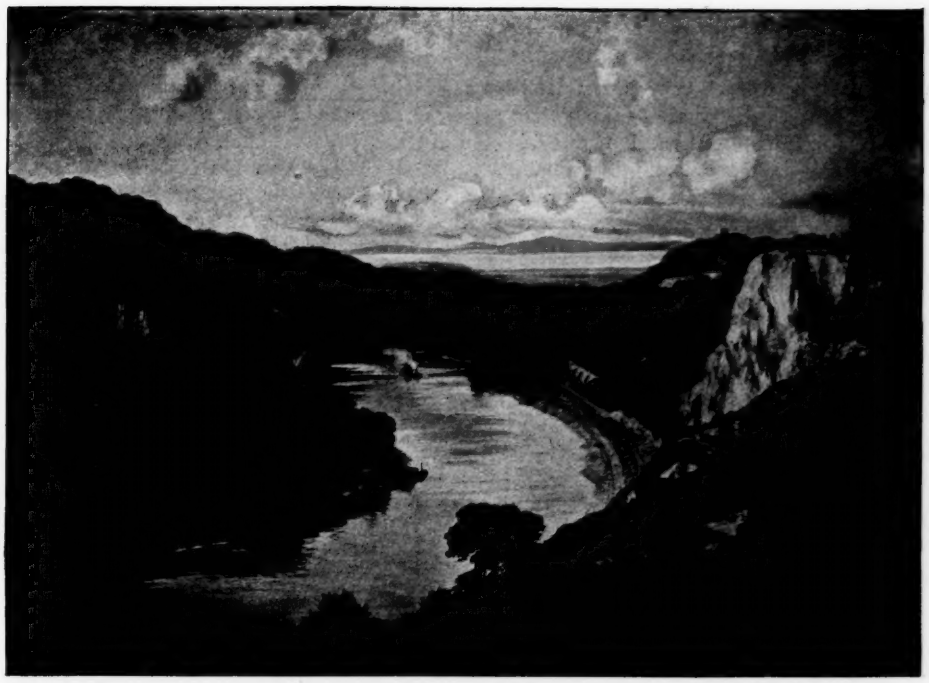
It has often been matter for regret that our modern French decorators do not devote more of their time to designing textiles and wall-papers. Besides some interesting examples by M. Aubert, there is not much of this kind that is worthy of note. M. Fridrich, who, like Hestaux and Majorelle, is a native of Nancy, seems anxious to fill this gap, and sends a good series of velvets and stuffs, some of which are richly decorative in effect.

M. René Lalique still shines in the first rank of goldsmiths. This year he has given his mind to remarkable combinations of surface and colour in his jewellery. That of M. André Falize is discreetly elegant in style, M. Nocq shows the highest skill in chasing metal, and the trinkets exhibited by MM. Rivaud, Prouvé, Marcel Bing, and Feuillâtre are all worthy of admiration. M. Feuillâtre especially is an enameller who has given renewed youth to the art of the Pénicauds.

In addition to these we can but mention the ingenious products sent by M. Pierre Roche; the ceramics of Dammouse and Rookwood (U.S.A.) and those of Michel Cazin; M. Albert Muret's window glass; leather work by Prince Karageorgevitch and Benedictus. These are but part of the display of decorative art in the Salon, which, if it does not constitute the "New Art" of which we hear so much, is certainly a proof of care and effort often crowned with success, and generally interesting as an experiment.



CABINET AND POTTERY.
By Georges de Feure.



THE BRISTOL AVON.*
By C. E. Johnson, R.I.

AT THE ROYAL ACADEMY EXHIBITION, 1901.

IV.—LANDSCAPES, SEA-PIECES, AND SCULPTURE.

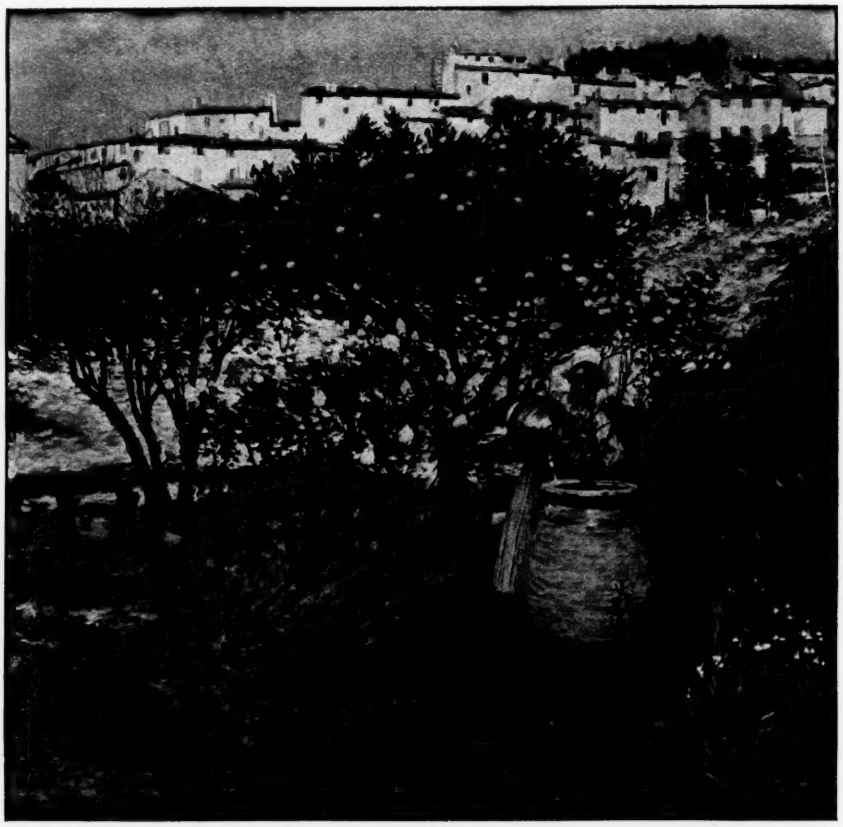
By M. H. SPIELMANN.

THE charm of landscape-painting adds a further novelty to the delight men take in nature. "Ever charming, ever new," sang John Dyer—as we are so often reminded—"When will the landscape tire the view?" But the infinite variety of landscape under an infinite variety of conditions of light and shade—mountain, moorland, forest, pastureland, glen, river, lake—these are multiplied again by the poetic feeling, the eye and the temperament brought to the representation of them by every individual artist who paints them. Every man may see a view for himself; but he may not, most probably will not, realise its full beauties until a painter-poet suggests them to him, with the added charm of that artist's interpretation. As Emerson said, "None of those who own the land own all the landscape; only he whose eye can integrate all the parts, that is the poet." We expect truth from the artist—the "higher truth"—rather than accuracy; but that higher truth is imagination inevitably; and when the artist fails to give this help and to satisfy the natural demand, his work fails in its effect upon the spectator. There may seem to be a few exceptions to this general rule, but the explanation is that in those cases of apparently undeserved popularity there is a certain specious prettiness which is mistaken by the unthoughtful for imagination.

In our British school, at least as illustrated in the Royal Academy, this desire—this need—to express imagination, inspired by the general message of the landscape, has resisted the incursion of that more recent phase of the art which regards the face of nature mainly as material for problem-solutions of light, colour, or tone. Such canvases are a mixture of science and sensuous vision, to the partial, sometimes the total, sacrifice of emotion or expression. Thus we have had the various "schools" of "*luministes*," "*pointillistes*," and the like, whose theories are interesting and to be encouraged, but which commonly stop short of what ought to be the ultimate aim of a complete work of art. A scrap of landscape, without arrangement or charm of selection or composition, is frequently

* In "Royal Academy Pictures, 1901," another picture by Mr. Johnson was by an error illustrated under this title.

taken as an excuse for showing how well—perhaps how unprecedentedly well—the painter can suggest blinding sunlight and mysterious shadow. This may be good sunlight-painting, but it is not landscape-painting. Atmosphere-painting, light-painting, tone-painting, all are good; but unless they are used as material for the consummation of a great work they are more nevertheless (except in the little masterpiece "December in Provence," with its orange-trees and true illumination), he has failed to infuse light into his skies. In Mr. Stott's fine twilight scene, "The River Bank," already alluded to, the embroidery-touches do not so unmistakably seek to proclaim their existence; but in Mr. Fred Hall's remarkable landscape in purple and gold,

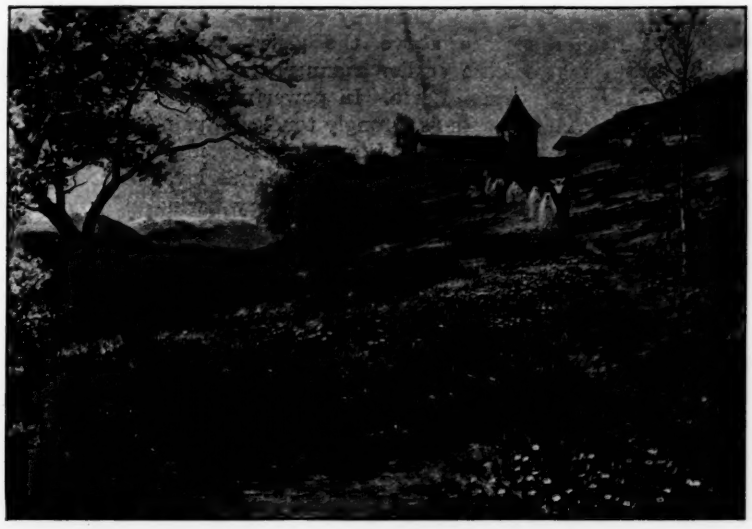


DECEMBER IN PROVENCE

By H. H La Thangue, A.R.A.

likely to be regarded as works of science than as works of art, and the enthusiasm they excite is the enthusiasm with which we applaud a new discovery or invention—not the generous emotion awakened by a poem. No doubt, our work suffers by the neglect of what the modern has to teach, and the general level of our art is on a lower grade even though our poetry may be higher. Yet the scientific element is creeping into the works of a few. The technique of Mr. Orchardson—the diagonal touches by which he undoubtedly obtained a sense of atmosphere he had not otherwise achieved—has inspired several of our painters. There is a trace of it in Mr. Clausen's work, more in Mr. La Thangue's—in which, "The Sun's Last Lingering Rays," the technique tells against the completeness of the illusion and of the achievement. Mr. Arnesby Brown, in his "Morning," a milking scene which has properly been acquired for the Chantrey Collection, and again in "Evening"—a finer picture in some respects—is able to show the full force of golden sunlight without undue insistence on his method of producing it. Preferable to tapestry-like effect is the handling of Mr. Mark Fisher in "A Summer Afternoon," with his Constablesque manner of distributing his high-lights, and in the charming "Land of Wine and Song."

The painters of established Academic reputation for the most part maintain themselves. Mr.



A FLOWERY PATH; SWITZERLAND IN JUNE.

By J. MacWhirter, R.A.

Davis, in "The Nearest Way Home," is once more a painter of golden sunset and approaching twilight; Mr. Waterlow, in "The Old Sandpit" and "Hoghton Mill" (reproduced as a photogravure in the July Part of this Magazine), is truly English in his view and treatment of beautifully selected and well-painted scenes. Mr. David Murray contributes, among several works, a landscape of unusual charm and strength in "From Sultry Day to Summer Storm." Mr. East shows remarkable versatility in the hot sunshine and strong colour of "The Citadel, Cairo," a couple of English landscapes, and a picture, original in composition and ingenious and felicitous in its delicate, cool grey tones, "The Edge of the Somme." Mr. Peter Graham, Mr. MacWhirter, and others repeat their annual achievements. Inspired by Mr. East and Mr. Waterlow, it may be, Mr. Spenlove, in "Gilded Pastures," strikes a strong note, and promises a bright career; but he seems threatened with a sin, common enough nowadays, of showing trees in profile, flat and "edgy" like stage scenery. It is effective, but untrue and naturalistically disagreeable. With this picture, Mr. Hughes-Stanton's "Moonrise: the Pool," should be ranked—an ambitious effort ably carried out.

Mr. Sant, R.A., has once more wandered, and with good effect, into the realms of landscape, and shown great sensitiveness of colour and quality in his studies; here we are glad to be free from the tiresome conventional outline which militates against so much of his portraiture. Mr. Aumonier's "Lonely Heath," with its threatening, lurid, restless sky, is a fine picture in curious contrast with the reposeful charm of much of his recent work. It is in strong contrast, too, with Mr. Leslie's pretty, conventional treatment, evident again in "The Wishing Well," in which the warm grey greens tell us of a place where damp sunshine for ever reigns and where no shadows are ever cast: a sort of land Chamisso might have imagined for a peasantry of Peter Schlemihls. Mr. Corbet's "Val d'Arno"



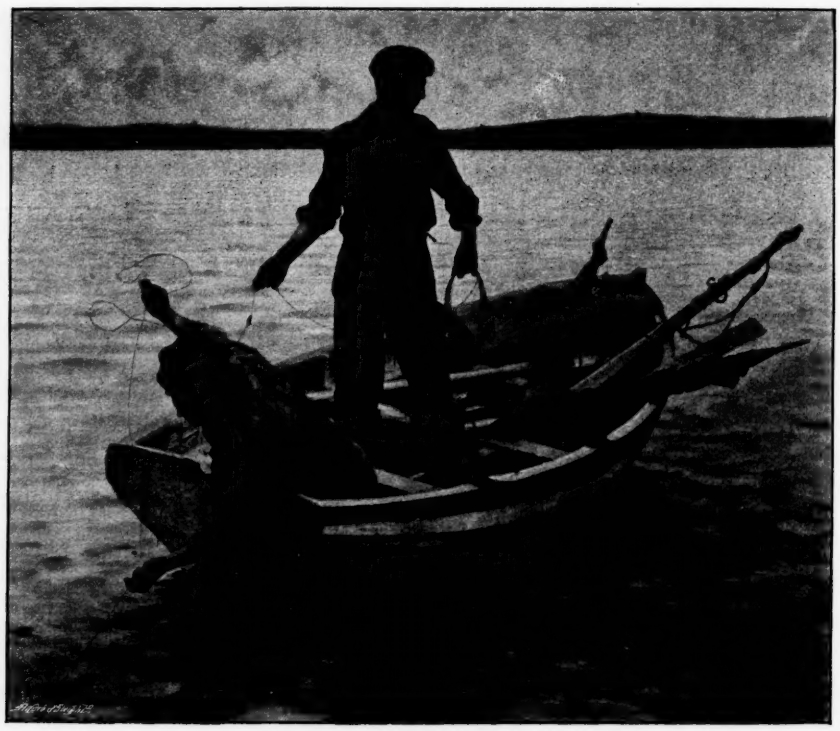
A SUMMER AFTERNOON.

By Mark Fisher.

has been acquired by the Chantrey Fund—a quiet view from a terrace above the river—little representative of the earlier manner the artist derived from Giovanni Costa. In powerful contrast is Mr. F. A. Bridgman's strongly touched romantic scene "In the Garden, El-Biar, Algiers." It is the work of a real colourist and a bold artist.

Among the "townscapes" there is not very much that is remarkable: the most noteworthy include Mr. Napier Hemy's "Limehouse," Mr. MacWhirter's two pictures of Edinburgh, Old and New, Mr. Stokes's "Trafalgar Square," and perhaps Sir Philip Burne-Jones's firmly-drawn water-colour "The Roofs of Venice." Mr. W. L. Wyllie's "City of London" is a noteworthy achievement — a view of the Thames towards London Bridge as seen from the top of the Tower Bridge, a wonderfully able attempt to show the marvel of the great "thick" river with its craft and docks. Owing to the curve of London Bridge, however, the composition looks one-sided. Along with these should be mentioned the exquisite water-colour by Mr. E. J. Gregory—"The Miller's Croft" — a landscape unsurpassed for feeling, beauty, skill, and simplicity.

The marine paintings include some of the best work seen on these walls since Henry Moore died. Mr. Napier Hemy heads his brethren with his picture of fishers in a sailing boat, "The Home Wind," and "Birds of Prey"—a party of wreckers on a wave-lashed rock. This is fine painting of sea, fine alike in drawing and colouring, in modelling and movement—painted with love, with knowledge, and with strength, full of wind and redolent of brine. The most serious effort beside these is Mr. W. L. Wyllie's great wave, with a quotation-title — "Just a funnel and a mast lurching through the spray, So we threshed the *Bolivar* out across the bay." It is a large picture of the blue sweep of mighty crested waves, which, excellently as they are wrought, do not seem to be painted with a boldness and strength commensurate with their body and crushing movement. Mr. Hook is best and most worthily represented by his "Cornish Pets;" Mr. Colin Hunter's "Herring-Fishers off Kildonan Castle, Isle of Arran," is full of light and colour; and Mr. Forbes, with a harbour-piece "'Good-bye!' Off to Skibbereen;" Mr. Allan, with a fine shore-piece "After the Boats Came In;" Mr. J. R. Reid, with "Sons of the Sea;" Mr. Olsson, with a poetical and carefully worked out "Moonrise on the Bar"—which has been unaccountably "skied"—and Mr. Edwin Hayes with a couple of



SUMMER EVENING.
By Henry S. Tuke, A.R.A.

excellent sea-pieces in his well-known manner, represent the section with noteworthy variety of method and treatment.

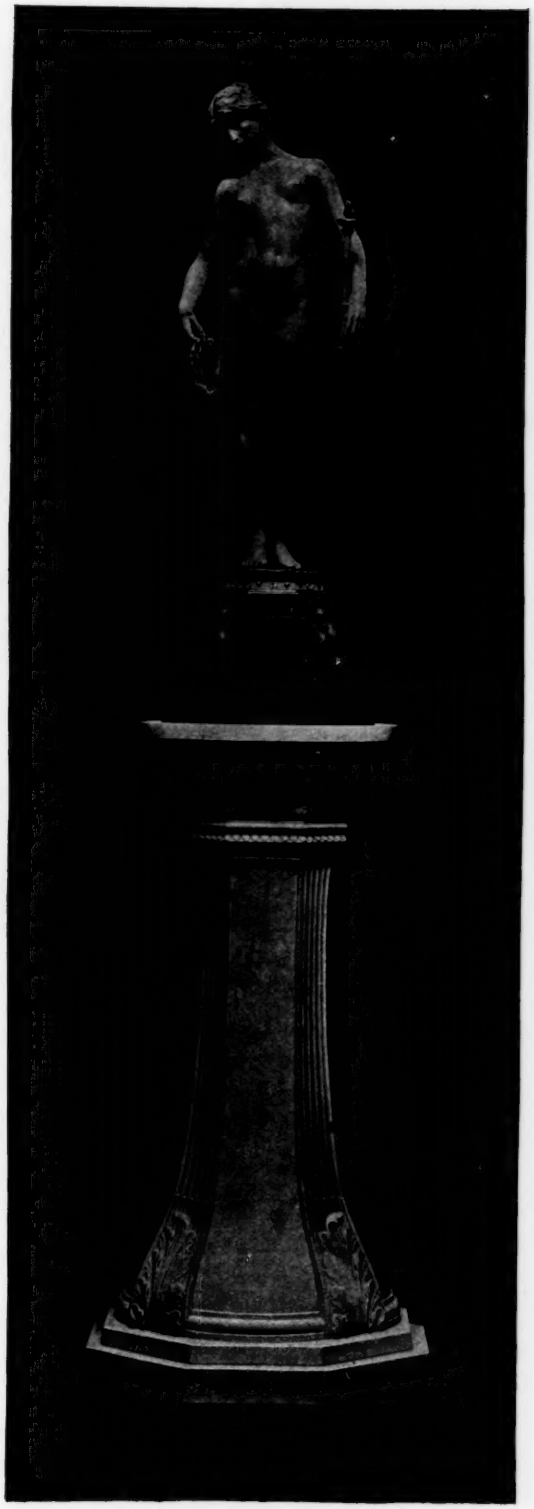
The sculpture rooms are always a delight to those who have fed their eyes on colour and who seek in the sister art the enjoyment of form, and that repose and dignity which in greater measure or in less are the concomitants of genuine success in any plastic work. Portraiture is necessarily the most abundant of the sections, for the sculptor must live, and without such work he could not hope to tread the higher path of the "ideal."

There are several statues of colossal size. I have spoken of Mr. Ford's great work of Queen Victoria. With this must be ranked Mr. Goscombe John's huge bronze of the late Duke of Devonshire, for Eastbourne. Although the figure is a little lost in the picturesque robes, and although the chair (in the attempt to avoid furniture-making) is somewhat lumpy, this is a very fine work, full of character and dignity, original and inventive in arrangement, and well deserving the gold medal recently conferred upon it at this year's Salon. Mr. Pomeroy gives us a "Cromwell" and a spirited "Dean Hook," so strong that we might well ask if this is not his *métier*, did we not know his ability in other directions.

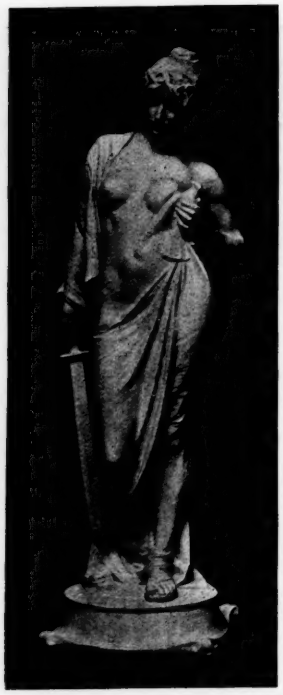
Along with these should be considered Mr. Thornycroft's beautiful group of Dean Colet with a couple of pupils—a work with a delicious quaintness that smacks of the Renaissance and synchronises very felicitously with the rendering of the founder of St. Paul's School To cover this group is a fine bronze open canopy of a free Gothic style, a drawing of which appears in the Architectural Room. Mr. Frampton's gilt statue of the little King Edward VI is not less quaint and hardly less attractive, but on a lower plane.

The portrait-busts include, besides Mr. Brock's noble bust of Queen Victoria, Mr. Lantéri's fine study of a French peasant, brilliant in modelling and searching in character; Mr. Frampton's sensitive rendering of a sensitive subject—Mr. Martin Harvey as "Sidney Carton;" the bit of poetic realism by Signor Sortini, called "La Mère Grégoire;" Mr. Onslow Ford's "Sir Frederick Bramwell," and Mr. Drury's "Sir John Cockburn."

It is in ideal work that the sculptor shows best what is in him. He may prove himself a skilful modeller and a good character-reader in a bust; he may even show his sense of style; but his imaginative faculties, his sense of poetry, his power of composition, his elegance of handling—in short, the qualities which make the sculptor a great artist—these can only be seen in ideal work. There is little here that can be claimed as



GLORY TO THE DEAD.
By E. Onslow Ford, R.A.



THE VICTORY OF PEACE.
By Andrea C. Lucchesi.

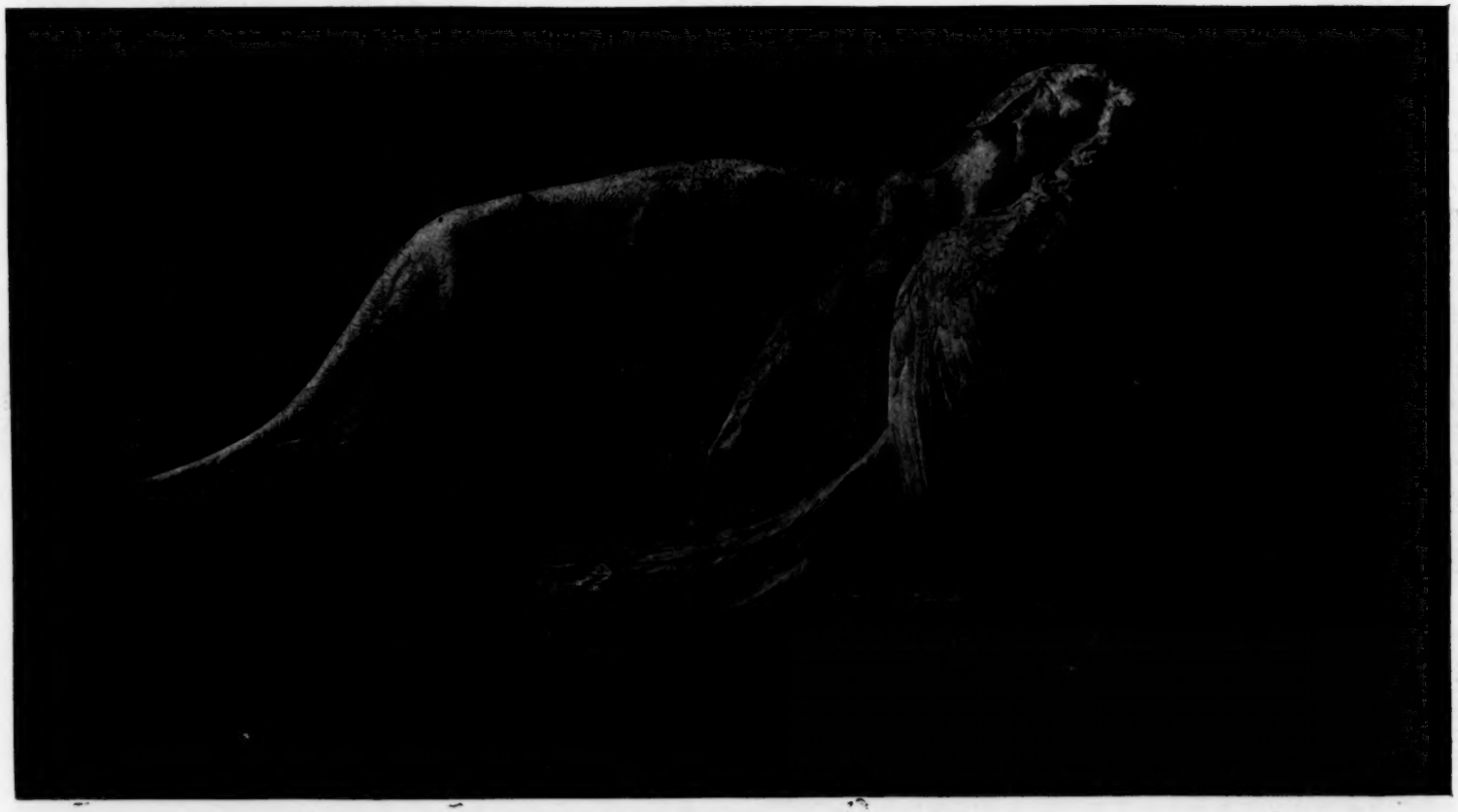
supreme by the enthusiastic critic, but there is much that is of high merit—of a class practically unknown in England a generation ago. The most striking work, curiously enough, comes from a painter, Mr. John S. Sargent. It is a crucifix—"Remissa sunt peccata mundi"—a bas-relief, part of an architectural feature for the famous library of Boston (U.S.A.). From the outstretched hands of Christ drips the blood, which is caught in chalices by Adam and Eve. The figures of these are strangely contorted—no sculptor would have attempted it; but we feel that here in this composition is something more than usual, that the symbolism is of an elevated kind, and that we are standing before a considerable artistic creation. Mr. Onslow Ford's "Glory to the Dead" is a charming statuette, suggesting poetic realism, yet delicately kept to the suggestion, and set upon a base decorated in the graceful taste of the artist. "The Wavelet," by Mr. Colton, is a pleasing and even an amusing statue—a girl playing with the water that trickles over the rock. There is something in it of the eeriness of Mr. John's "Elf" of a year or two ago; but it is individual in character, suffering mainly from the ungainliness of the right foot. Mr. Swan's "Puma and Macaw" is well known as a design. In bronze it is very fine, fine in line, in character, and in modelling; but rather lacking in the accentuation of construction, which should be more insisted upon.

Mr. Toft has aimed higher than usual in his "Spirit of Contemplation"—miscalled "The Spirit of Melancholy" in the July part of this Magazine, wherein Mr. Toft's career is dealt with. It is a figure full of grace, "nude, yet clothed in thought," audacious yet not startling, challenging yet unconscious of the appeal. Less than life size—(why?)—the figure is to be applauded for a simplicity which robs it neither of dignity nor impressiveness, while much of its beauty is derived from the refinement which is impressed on it throughout. It is to be hoped that the artist will be encouraged to carry it further, and to produce it in a more permanent material next year. Mr. Lucchesi's "Victory of Peace," when executed in marble, is to decorate the public park, Auckland. It is an attractive work; but the continuation of the lines of the dove's tail into the drapery seems somewhat to detract from, instead of adding to, the effect. Mr. Fehr, in his "Hesitation," strikes a higher note than on some previous occasions; but the pose of the figure, which holds "Ambition's crown fraught with pain," is too suggestive of the attitude of a dancing figure. Nevertheless, Mr. Fehr's success must be acknowledged. The little marble head called "Pepinella," by Mr. Harvard Thomas, is fine in style, and belongs to higher kind of art than much that is seen in these rooms.

It is interesting to group together a number of young lady sculptors who, hailing for the most part from the Royal College of Art, would have filled the beautiful and Hon. Mrs. Damer with envy at their skill, fancy, and execution, could that charming lady revisit these mundane shores which she adorned—with sculpture—a hundred years ago. Miss Giles's large group, "After nineteen hundred years, and still they crucify," is not only a work of real talent; it has a lofty idea which, in a sculpturesque and not a literary form, has inspired the artist. Miss Williams has modelled a "Pandora," not carried far enough, but graceful and pleasing, proving "brains in the fingers that wrought it." Miss Ruby Levick's "Football" and "Boys Fishing" are statuettes that achieve their object—grace of grouping in the one and the vivid suggestion of strength and effort



HESITATION.
By Henry C. Fehr.



PUMA AND MACAW.

From the Cast for the Bronze in the Royal Academy. By John M. Swan, A.R.A.

in the other. Miss Maryon's relief, "May Morning," is somewhat ambitious in design, although a little conventional perhaps; it is frankly student's work, but full of cleverness, grace, and distinction, and even fuller of promise, for the lady is working in a good school. To these should be added the name of Miss Florence Steele, although the artist works but little now in the domain of pure sculpture.

The decorative work entertains the eye with both form and colour. Mr. Reynolds Stephens' "Castles in the Air" is a beautiful object, as it stands on its expressive and pleasing pedestal. The expression of the child's face is perhaps rather realistic for the decorative character of the conception, but it is, as a whole, an *objet d'art* of great charm. Mr. Schenck's spandrils are very effective as architectural embellishments, though they seem as sculpture to halt between the great and the little. Yet they undoubtedly show the growth of the artist's unquestioned ability for the class of work with which he has identified himself. Mr. Lynn Jenkins' great frieze in silver, bronze, and mother-of-pearl, with figures in ivory and metals with charmingly coloured patinas, exhibits thought and loving execution over every inch of space. It is all a little "curly," no doubt, for the shields to the figurines offer no relief to the movement in the shipping—and they are, indeed, a little heavy; but the whole is highly decorative and beautiful, and will embellish the new Lloyd's Registry with its eighty feet of fantasy and beauty as no similar offices have been decorated before. Of a similar class is Mr. Marriott's panel, and Mr. Carr's beautiful casket with enamels, resplendent in glowing colours and amorous forms, which remind us somewhat of Mr. Alexander Fisher.



THE WAVELET.
By William R. Colton.

Our medallists, few as they are, are asserting their powers in an art which will certainly be as keenly appreciated in England as it is in France. Mr. Frank Bowcher exhibits a masterly medallion of Sir John Evans—he has hitherto done nothing so good, so strong, refined, and admirable in execution as this characteristic piece of work. The exhibit of Mr. de Saulles shows his mastery of the art. Mr. Frampton, with his extraordinary versatility, has designed his C.I.V. medal—a difficult task ingeniously carried out; and Mr. Bruce-Joy returns to a field in which he has already gained distinction.

It should be added that Mr. Whiting adapts art to "common objects" with felicitous taste: his letter-box, finger-plates, and so on are for the most part excellent.



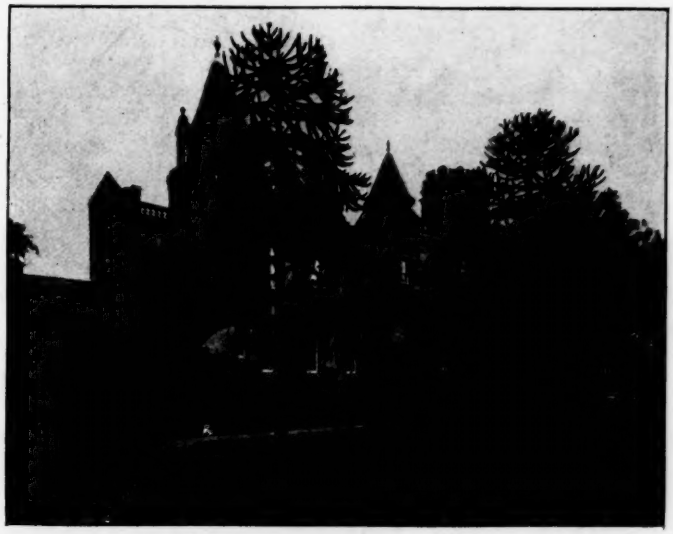
MAY MORNING.
By Edith Maryon.

TO THOSE WHOM IT MAY CONCERN: THE NEW FREE ART UNIVERSITY.

THE ALLAN FRASER ART COLLEGE.

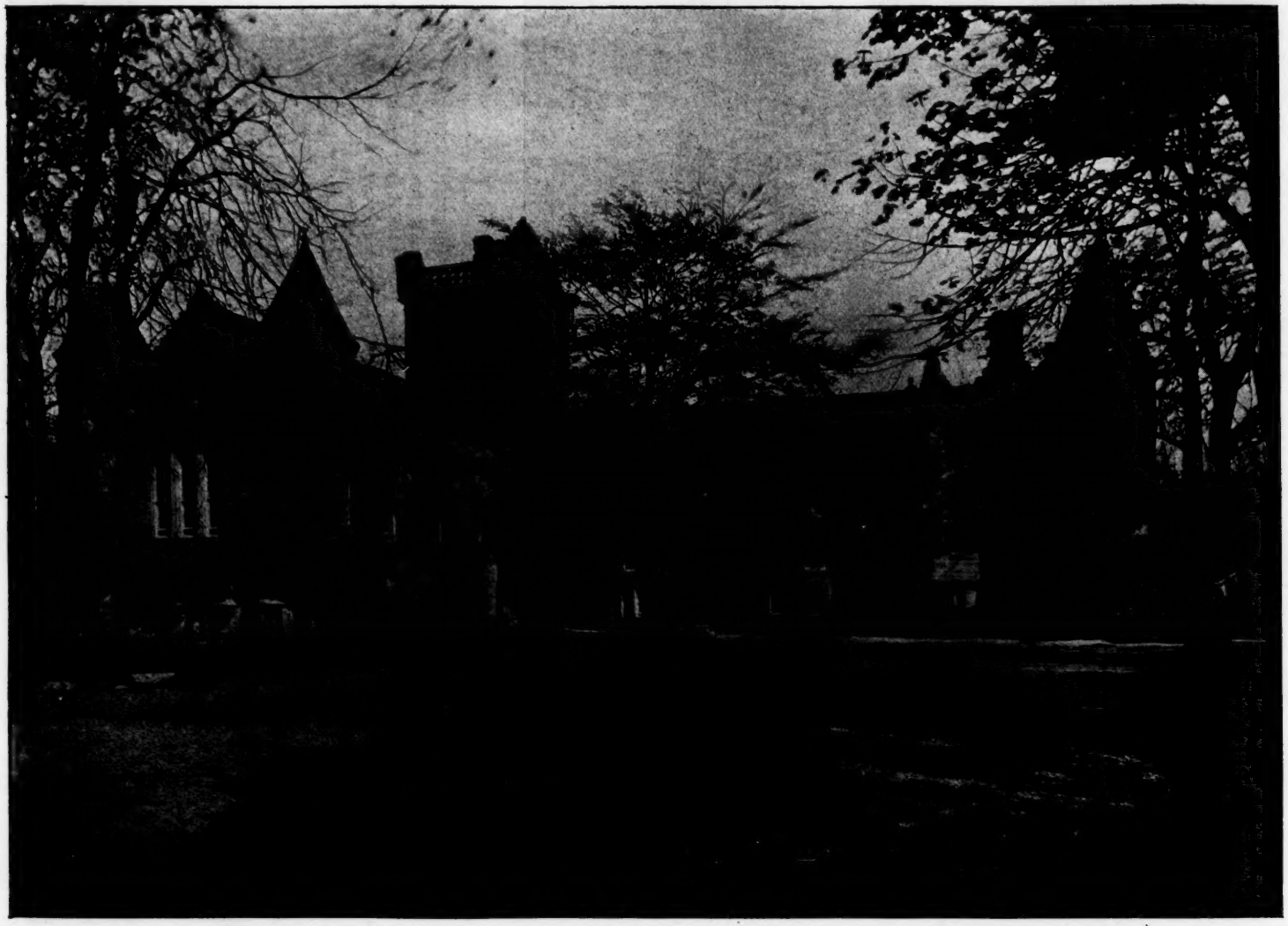
IT has fallen to me to make fully known through the pages of the MAGAZINE OF ART the character and extent of the splendid bequest of the late Mr. Allan Fraser, and to set before the public a series of views showing how palatial are the quarters that await the fortunate students. These photographs have been courteously taken by the Trustees for the MAGAZINE OF ART, and they exhibit with great clearness the importance and the splendour—a good deal of which is redundant, it must be allowed—of the Allan Fraser Art College.

It is a good deal of a curiosity, the story of this bequest. Interesting as it is, however, there is nothing bizarre about the foundation, except perhaps in the opinion of some that a man should devote his whole fortune to the advancement of art and the reward of talent. If there is one thing more extraordinary than another about it, it is the open-mindedness of the testator, his confidence in his trustees, his faith in the future, his unwillingness to tie the hands of those who come after by any conditions or stipulations to which it might in time become difficult or irksome to conform. Generosity, enthusiasm, patriotism, and wisdom are brightly displayed in this rare benefaction; and it is hardly possible that the best results should not follow. The object of this bequest, in brief, is to establish an art college, wherein art instruction, board, clothing, and lodging should be offered gratuitously to a number of students, whose physical, mental, and moral needs should be administered to without unreasonable restriction, without tyranny, amid delightful surroundings, where recreation as much as work should be the care of the Governor, and where everything that man lives and strives for is to be had for nothing by students, who have only to show themselves worthy by their ability and application. The only point of attack is this: that after their four years' course students will certainly find it hard to leave the beauty of the house, the life of ease without care, of happy work and good living without anxiety, of luxury without responsibility—and go back into the hard world to fight the battle of life, back to the poverty from which they were temporarily snatched. It must be a strong plant that can withstand the planting out, after such careful hothouse nurture; on the other hand, a wise training, such as may be expected from the Governor, may prepare the student for the change and fit him for a successful career. The story of the College is this.



THE ALLAN FRASER ART COLLEGE.

Mr. Patrick Allan Fraser was a Scottish gentleman, refined and cultivated, a man of wealth, who was an honorary member of the Royal Scottish Academy. He died about ten years ago, and left several estates, the revenues of which were to be devoted to the development and maintenance of one of them as an art college for all time. This is Hospitalfield, a fine old country mansion-house, of considerable size and beauty, built on the site of the old Hospice of Arbroath Abbey, situated charmingly near the town of Arbroath. In this romantic spot, according to Mr. Fraser's scheme, a limited number of "young men of marked ability," blessed, in this case, with insufficient means of their own, shall reside and receive gratuitous hospitality and



THE ALLAN FRASER ART COLLEGE.

instruction for four years. They are to enjoy home life in exquisite surroundings; they are to disport themselves in the cricket field and tennis lawns in the private gardens of the house, or in golf on the links by the shore, ten minutes off, approached by a fine avenue of trees. New studios are built for the use of the students beside the house, and every possible opportunity will be afforded for study according to the strict code of regulations to be firmly enforced. The course of study will be of the usual kind—the figure, draped and nude, the antique, and so forth; and the art of landscape will be pursued in the grounds and in the country round about. The painting of the past—in some instances the too recent past—can be studied in the picture gallery of the house, of which a representation is printed here. What would Mürger have thought of such endowment? He would doubtless have lamented it as a death-knell of Bohemianism and as a fatal thrust at the happy irresponsibility of the student. What would Thackeray, who sang of the cheerful sufferings of the art student he loved so well, of his poverty, his debts, his hunger, his content—what would he have said of this new state of things? Likely enough he would have congratulated the youth on his good luck, and prophesied his ruin as the result of the pampering. But there is to be no pampering: the student must show he is worthy of the encouragement and the good fortune, or he will have to go.

"equal to the expense of maintenance and clothing incurred for him"—but not, it will be seen, of the instruction. It is understood that none may apply but students who intend making art their profession. The term of the College session is thirty-six weeks, divided by a long and a short vacation. The arts to be cultivated are painting, sculpture, carving in wood (Mr. Allan Fraser greatly loved this art, in which he was proficient), architecture, and engraving.

This is the "first main purpose of the trust."



THE STAIRCASE, ALLAN FRASER ART COLLEGE.

The Trustees, armed with ample powers, have appointed Mr. George Harcourt, of Bushey, as the Governor, whose duty it will be to see that the schools are conducted in accordance with the elaborate deed of bequest, and to bring about such a result as will justify the school's existence. The students, as I have said, must have shown "marked ability;" their age at the time of admission may be from sixteen to eighteen; they must be of "sound physical condition." Accepted students—those who have submitted works and have been approved—become probationers for three months, at the end of which time, if they be not again approved, or have not "satisfied the Trustees of their fitness, aptitude, or ability for any of the said professions," they are declined final admission, without any charge being made for the hospitality already enjoyed. But if a student's behaviour requires his expulsion he may be penalised by the Trustees to an amount

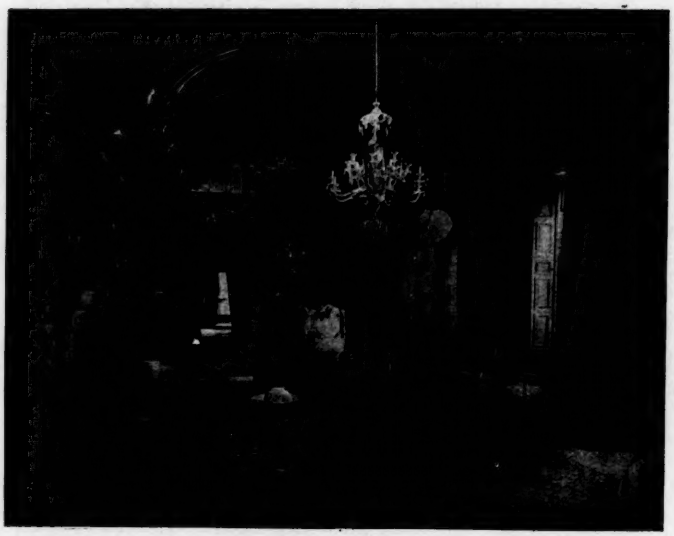
The second main purpose was to provide for aged or infirm professional men, but Mr. Fraser in his lifetime rendered nugatory the realisation of this part of the scheme by spending some of the money which would have been applied to it. The number of the pupils must be reduced from thirty for a similar reason. The Trustees have the right to bind the admitted students 'prentice for four years; but it is hardly likely that they will exercise their power, although Mr. Fraser's idea doubtless was to exclude students of a flighty and unsettled temperament, and thus to secure a steady character and a tradition for the school. The will—or deed of settlement and mortification (dated August 2nd, 1873) with codicils (dated October 14th, 1874, and October 18th, 1876)—contains many curious and interesting points, showing how deliberately and wisely the scheme has been matured. The home farm may be worked by the Trustees or it may be let. The Governor—as to whose selection many judicious directions are given—has entire control, subject to the Trustees,

of students, institution, and servants, and is to live in a wing of the house and receive a handsome salary, and

"shall preside at and partake of these meals along with the students . . . . Cleanliness and propriety of dressing and deportment must be strictly enjoined and enforced. In order that a due degree of self-respect may be maintained, I enjoin that no one appear at the dinner-table dressed other ways than in the style and manner common to gentlemen of the time of life of the student." [No Bluecoat School or similar restrictions, be it observed, but to all time the up-to-date sentiment; and further, this enjoined dress is paid for by the College.] "It is my wish and desire that, should opportunities present themselves, the students shall be permitted a moderate amount of social intercourse with friends in the neighbourhood, subject always to the provision and condition that such is in every instance approved of by the Governor, and that it is not allowed to interfere with their studies to any extent."

All other matters—medical, religious worship (of the most liberal character), the possible extension of some art instruction to the "young people" of Arbroath, the requisition of diploma works from students, annual prizes for proficiency, lectures upon art and science, travelling scholarships, the expenses to be incurred in order to show students "objects of nature and art at a distance," and a summer holiday at one of the other estates, "Blackcraig and Glenkilnie, for a few weeks in June or July, that the students may have an opportunity for sketching and for the benefit of their health"—these are but a few points in the foresight, care, kindness, and wisdom of this remarkable and enlightened benefactor. In the whole of the long Deed the only little point that touches—oh, ever so lightly!—an egoistic note is the instruction wherein it is enjoined that all pictures and works of art are to remain in Hospitalfield, "and the whole of the paintings executed by myself, whether finished or unfinished, shall not be sold or disposed of, but shall be properly cared for." To say that they assuredly will be, if the sentiment of gratitude is not forgotten by those who have profited by the painter's munificence, is to confirm but a natural impulse. And in all the numerous provisions there is felt, as I have said, no clutch, no pressure, of "the dead hand"—the testator has appointed his Trustees, and in their wisdom, modified as it may be from time to time by circumstances and the change of the future, he puts his faith.

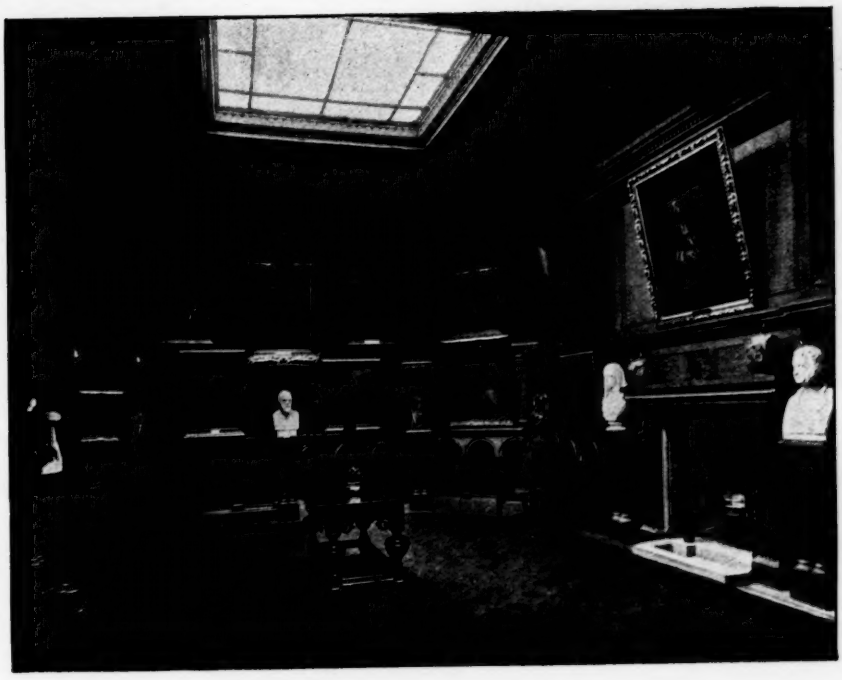
These Trustees as at first appointed (there are now but three survivors) were W. Calder Marshall, R.A., J. Drummond, R.S.A., John Hutchison, R.S.A., Alexander Hay Miln, William Blair-Imrie, J. Guthrie Smith, J. Clerk Brodie, W. Kid Macdonald, and Robert Whyte. Failing these Trustees, there are nominated the Sheriffs-principal of the counties of Forfarshire and Perthshire, or the leading Judges "coming in place" of them; the Presidents for the time being of the Royal Academies of London and Scotland, with the Secretary of the latter, and the Provost of Arbroath. And failing them, then a certain number, not exceeding seven, to be appointed by the Lord-Advocate of Scotland.



THE DRAWING-ROOM.

Such is this noble and valuable gift, presented with peculiar grace not to Scotland only, but to the United Kingdom, for candidates are not restricted to Scotsmen only. The College is now practically in working order, the first session begins in October next; and those who would benefit by this unprecedented opportunity should apply forthwith to the Governor, Mr. Harcourt, at Hospitalfield.

M. H. SPIELMANN.

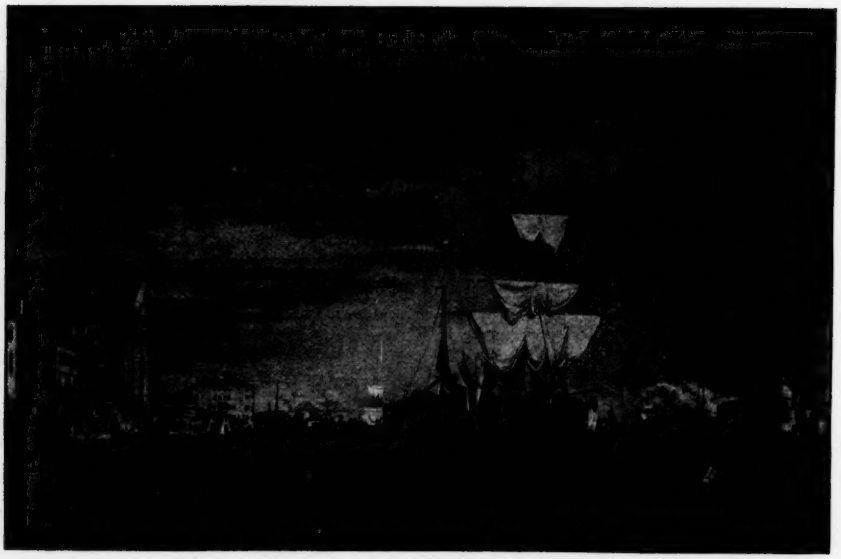


THE PICTURE GALLERY



THE DRAWING-ROOM.

THE ALLAN FRASER ART COLLEGE.

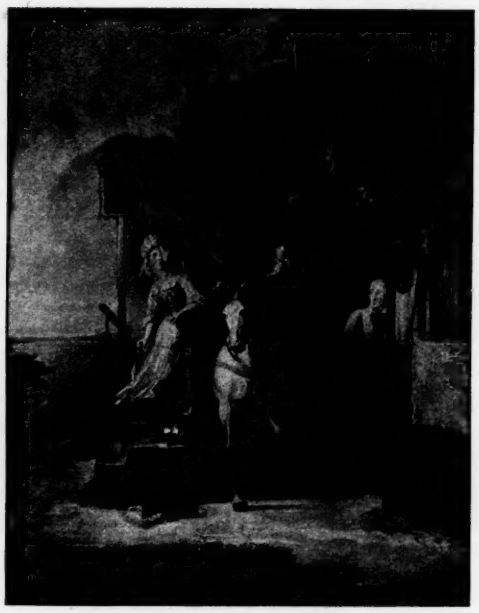


THE CANAL OF THE GUIDECCA, VENICE.
By E. W. Cooke, R.A. In the National Gallery of British Art.

OUR NATIONAL MUSEUMS AND GALLERIES: RECENT ACQUISITIONS.

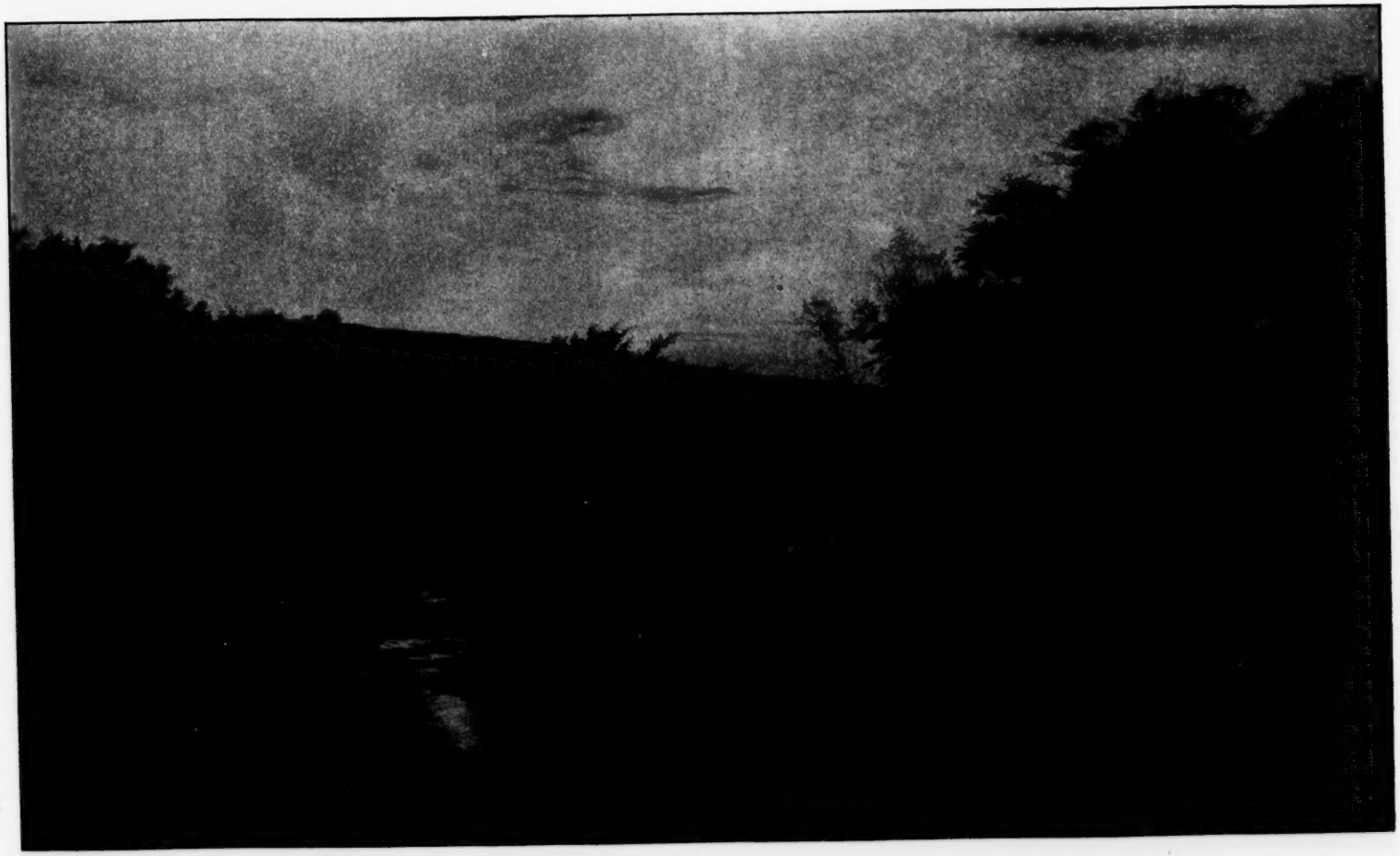
THE NATIONAL GALLERY OF BRITISH ART.

THE Tate Gallery, together with that at Trafalgar Square, has recently benefited under the wills of Mr. Henry S. Ashbee and Mr. Henry Vaughan. From the former bequest there are two important additions, one of which, the "Canal of the Guidecca, Venice," by E. W. Cooke, R.A., is illustrated herewith. It is an excellent example of the artist's work, and was painted in 1869. The other picture is the well-known "Uncle Toby and the Widow Wadman," painted by Mr. W. P. Frith, R.A., in 1865. Under the Vaughan Bequest the collection is enriched by a large number of sketches and studies by C. R. Leslie, R.A.; one by Sir Edwin Landseer of "A Donkey and a Foal;" one each by William Hilton, R.A., of "Diana at the Bath;' William Etty, R.A., of "Pandora Crowned by the Seasons;" Mulready of the Buckingham Palace picture, "An Interior with a Woman and Child;" "A Mill near Oxford," by E. W. Cooke, R.A.; an early study by Lord Leighton of "Romeo and Juliet, Act iv, Scene 5," painted in 1858; and two by Sir John Millais, painted in 1849. The most interesting of the Leslies is the portrait of Millais, which we reproduce. It was painted in 1852, when Millais was twenty-three years of age.



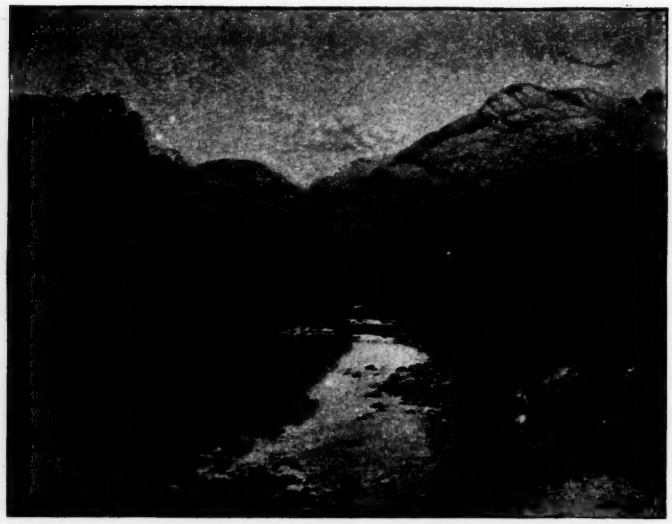
FIGURES OUTSIDE AN INN.
By Alexander Fraser. In the National Gallery of British Art.

The finished pictures acquired under the bequest are the excellent "Landscape and River" by Thomas Creswick, R.A. (which we illustrate); "The Lake of Thun," by Alexandre Calame; "A Landscape with Figures," by F. R. Lee, R.A., and Sir E. Landseer; "Figures



AFTER SUNSET.

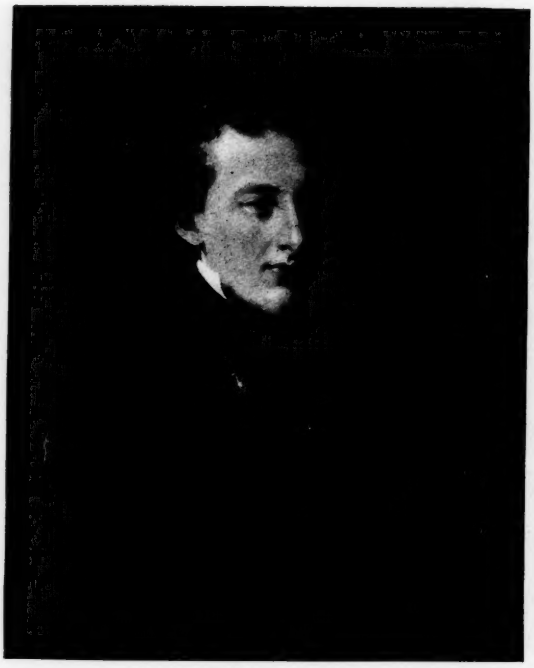
By H. W. B. Davis, R.A. In the National Gallery of British Art.



LANDSCAPE AND RIVER.

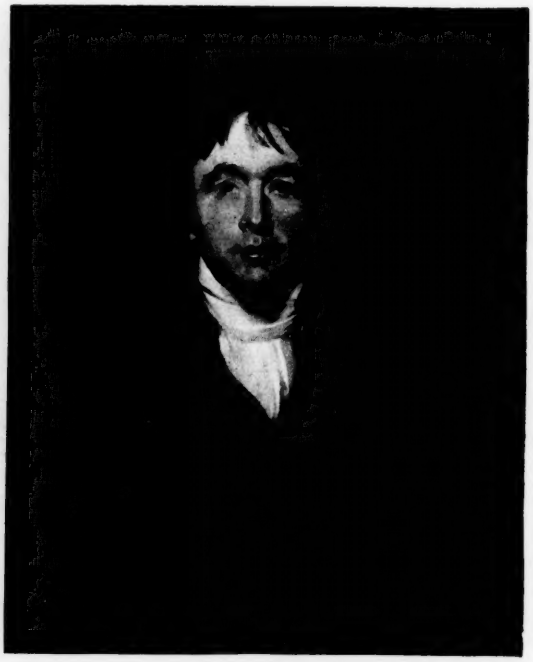
By Thomas Creswick, R.A. In the National Gallery of British Art.

Outside an Inn," by Alexander Fraser—a scene from "Peveril of the Peak;" a small "Landscape and Cattle," by Mr. T. Sidney Cooper, R.A.; and a "View of the Grand Canal, Venice," by James Holland. All these works have been hung in the large room upstairs. In addition to these are a life-size statue of Sir Joshua Reynolds by J. H. Foley, and another of Flaxman by Henry Weekes, R.A. Mr. Watts has presented two more fine pictures, which have been hung in the room devoted to his works. They are "Love Triumphant" and "Time, Death, and Judgment." "The Thames from a Wharf near Waterloo Bridge," by Edwin Edwards, has been presented by Mrs. E. Edwards;



SIR JOHN E. MILLAIS, BART., P.R.A., IN 1852.

By C. R. Leslie, R.A. In the National Gallery of British Art.



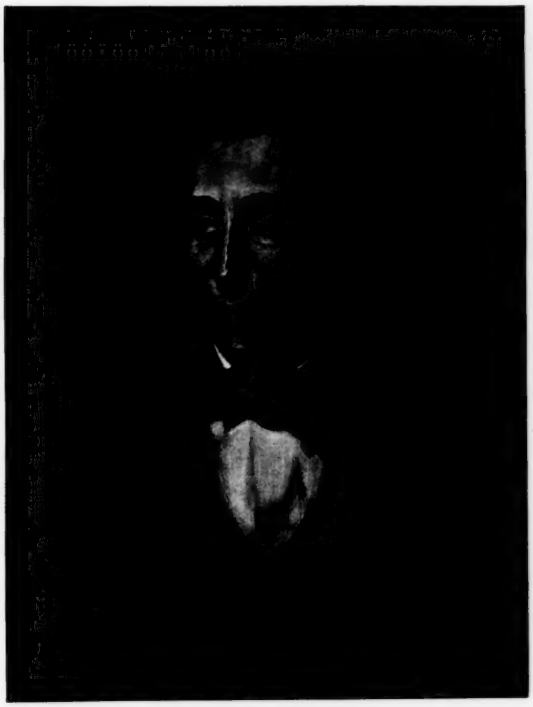
J. P. CURRAN

By Sir Thomas Lawrence, P.R.A. In the National Portrait Gallery of Ireland.

and Mr. Ralph Peacock has given his Academy picture of 1900, "The Sisters." "After Sunset," one of Mr. H. W. B. Davis's Academy pictures of last year, has also been given by the painter. A relief in plaster by the late Harry Bates, A.R.A., entitled "War," has been presented by Mr. Cyrus J. Knowles.

THE NATIONAL GALLERIES OF IRELAND.

The National Portrait Gallery in Dublin has recently been presented by Lord Iveagh with Lawrence's portrait of John Philpot Curran. It was bought by the donor at the Peel sale last year, and was described by a contemporary of the sitter and painter as "the most extraordinary likeness of the most extraordinary face within the memory of man." Another interesting portrait, acquired by purchase for £125, is that of Foley, the sculptor, painted by Thomas Mogford. An excellent portrait of Cromwell, ascribed to Walker, has also been purchased. It is similar to the one in the Uffizi, but is much finer than that.



JOHN H. FOLEY, R.A.
By Thomas Mogford. In the National Portrait Gallery of Ireland.

For the National Gallery, Sir Walter Armstrong has purchased for £40 a remarkably good picture of "Calisto Asleep," by Richard Rothwell. The new buildings in which these collections are to be housed are fast approaching completion, and the space available will be more than doubled. The whole of the pictures are being glazed, as it was found that the atmosphere of Dublin was having a deleterious effect upon them.

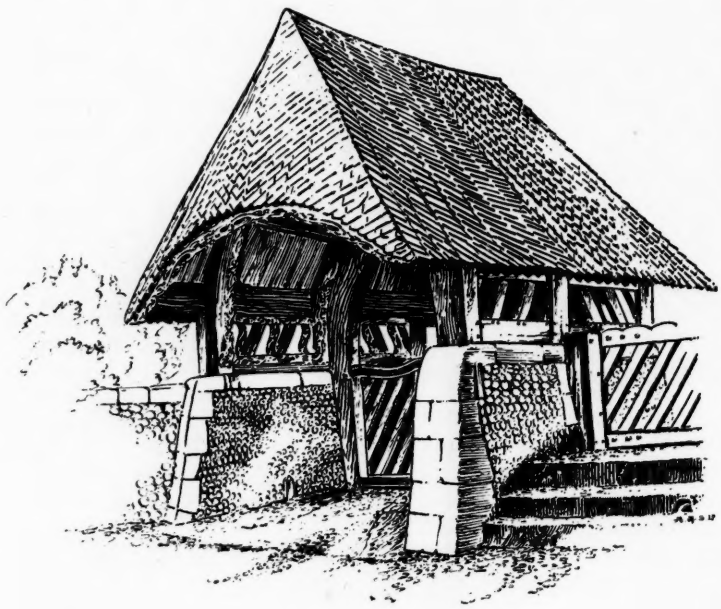
THE ART MOVEMENT.

WOOD-CARVING OF MR. J. PHILLIPS.

SOME architects there are still who design every part of any work upon which they may be engaged themselves, or at least who prefer that every detail shall be designed in their own office (which is supposed to ensure unity in the design), and who then hand the detail drawings on for execution to the workmen, whose whole business it is to render the design with absolute fidelity to the drawing. But there are others who think that more life is likely to be imparted to their work if they content themselves with settling the main contours and proportions; and then, having selected a craftsman in whose capacity and intelligence they have confidence, and having talked over the desired treatment with him, leave him considerable freedom in the interpretation of their joint ideas, sometimes indeed doing little more than seeing the work once while it is in progress and approving it when finished. The latter mode of procedure certainly ensures greater interest being taken by the craftsman in his work, and therefore increases the probability of its being more interesting to the beholder when completed. On the other hand, it sometimes happens that the whole may be a little less homogeneous than when every detail is designed in the same office—a practice which not infrequently results in a deadness of design, felt by the lay mind, though perhaps the reason for it may not be detected.

Two drawings of a lych gate recently erected at Brantham, near Manningtree, in Suffolk, accompany this article, in the production of which architect and craftsman have been nearly equally concerned. The architect is Mr. E. S.

Prior, M.A., and the craftsman Mr. J. Phillips, of Altrincham, to whom great freedom was given in the treatment of the carved ornament. This consists of intertwining stems and leaves upon the faces of the rafters and purlins, running also along the wall-plate and rising to the king post, which is treated in a very sketchy manner with great judgment, consideration having been given to the slight illumination in the upper part of the roof, and the greater

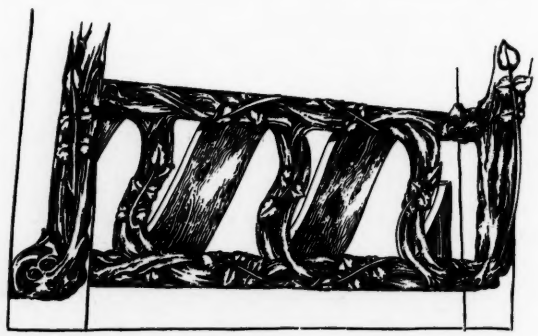


LYCH-GATE, BRANTHAM, SUFFOLK.

Drawn by J. Phillips.

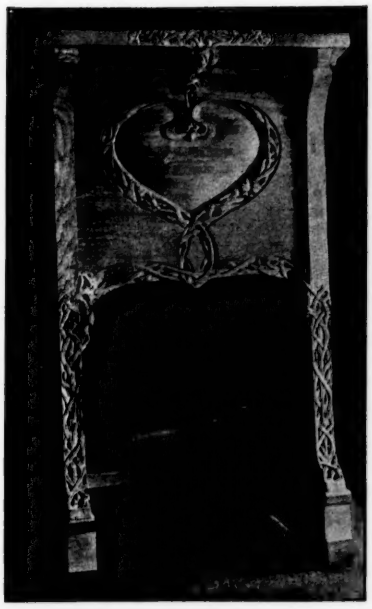
distance from the eye. The general proportions of the lych gate suggest Brittany or Norway, an impression which is assisted by the great shingled roof, and one longs for the time when age shall have made it as grey and delightful in colour against the background of trees as those one remembers elsewhere which are such tempting subjects for the artist's brush. In the church itself is a pulpit, erected subsequently to the lych gate, in which the same artists have each had a hand. The design is simple to bareness. Beneath a thin projecting shelf are panels, three of which are carved. From the roots, arranged in sweeping curves at the foot of the centre one, a blackthorn, leafless but blossoming, rises—symbol of the resurrection—whose stems and flowers fill the upper part of all three. Across the branches is laid a label on which is carved, "From death unto life." The carving of the blossoms is in this instance particularly happy.

Mr. Phillips began carving as an amateur, and has never served a proper apprenticeship at all, getting the practice which has given him such absolute command of his tools as an "improver." Most of Mr. Phillips' carving has been executed in oak, a material to which his directness of work is particularly suited, and it may be noted, as evidence of his perfect mastery over tool and material, his complete mental grip of his design and realisation of the effect intended to be produced, that he sometimes makes no drawings, but starts straight away on the wood, only marking the places of the chief prominences and hollows. A good deal of his work has been done in conjunction with architects in much the same manner as with Mr. Prior. The screen from Iwerne Minster, Mr. C. E. Ponting, F.R.I.B.A., architect, a portion of which is illustrated, is an excellent instance. The upper part of this screen fits into a pointed arch and is filled with tracery. Just below the springing of the arch a carved beam with cresting divides the open part from the solid door and flanking panels below. The posts of the door are carved with a similar pattern to the cross beam, a pattern of roses, and these uprights are continued till they strike the arch, being crossed by small shields in two places where the perpendicular lines are broken by ingeniously designed bands of tracery. The lowest panels are filled with an ordinary linen-fold design, but the upper panels of the door are ornamented with an exceedingly graceful treatment of lily buds and flowers used as crockets and finials to a traceried head to the panel, while



DETAIL OF THE INTERIOR OF LYCH-GATE, BRANTHAM.

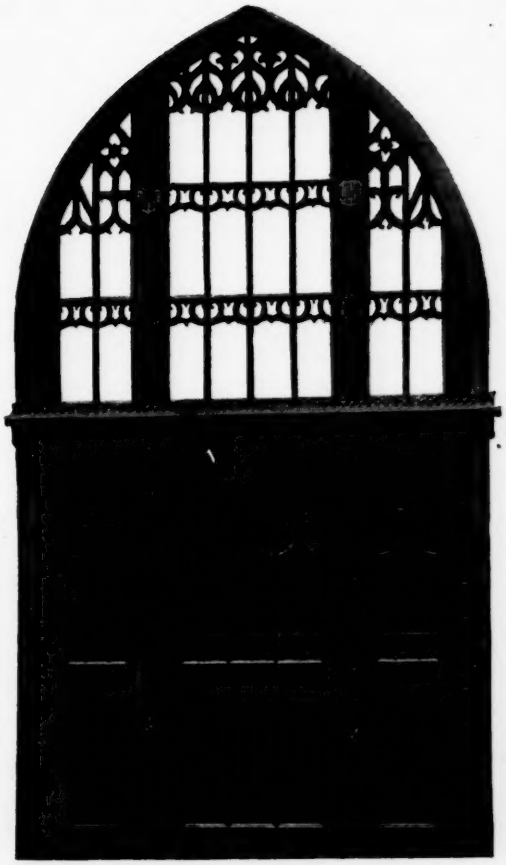
Drawn by J. Phillips.



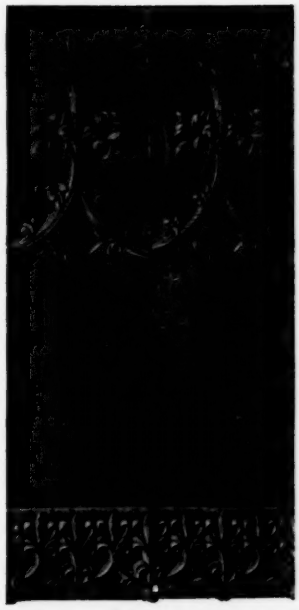
LITANY DESK, BRIDGNORTH PARISH CHURCH
By J. Phillips.

tion the merit due to each; but in those which follow Mr. Phillips is both designer and executant For the parish church at Bridgnorth he has made a litany desk and sanctuary chair. The desk is simple in form but well proportioned, decorated with interlacing stems of vine with occasional leaves and tendrils, treated so flatly as to be scarcely more than incised. They spring from the foot of the uprights, burst forth and run across the shaped bottom of the surface between, crossing and forming a heart-shaped border to a sunk panel, from the top of which they start again, bracket-wise, to support the centre of the shelf, and overflow its edge to form a small oblong panel within it. The chair is treated in a somewhat similar fashion, but the stems which start from the foot of the legs in the front stop under the arms, and start again from the curve at the back of each, rising to the corner of the framing and meeting in the centre, the containing curve being of a good shape. A sunk panel in the centre of the back shows an owl seated among ivy leaves. A weak point in the design is a bar which runs across at the bottom a band of design of a similar character, but much smaller, runs across, enriching and emphasising the principal rail.

In these examples it may be difficult to assign his part with certainty to architect and craftsman and appor-



THE SCREEN, IWERNE MINSTER.
By J. Phillips.

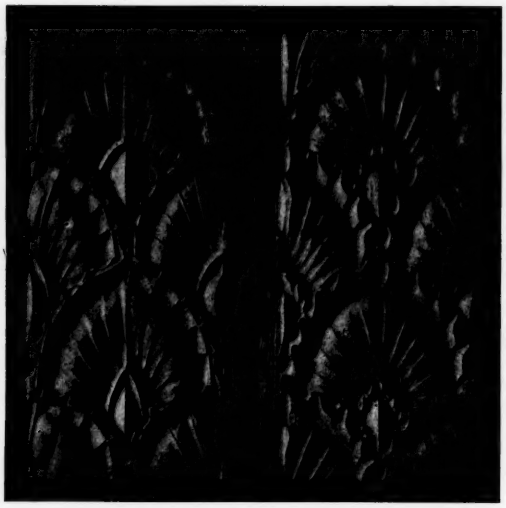


PANELS OF SCREEN, IWERNE MINSTER.
By J. Phillips.

near the top, bearing the inscription: "Per Crucem ad Coronam." Continuing across the uprights it suggests a rough capital or a clamp to hold all together, and it is a pity that so good a piece of work should be hurt by one unsatisfactory detail.

An altar frontal makes use of the same kind of *motif* for stiles and rails, but the panels are occupied by cleverly arranged tracery springing from heart-shaped forms slightly sunk. Another very satisfactory piece of design is a frame for an early charter of the town of Altrincham, in which Mr. Phillips has felt it appropriate to give something of an Early English character to the detail of the foliage which surrounds

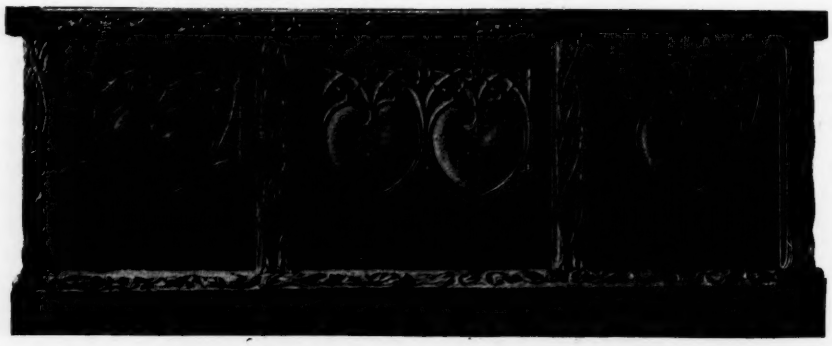
a relic of that period. Many other things might be quoted: spandrils of vine, panels of involved and crisply-cut scroll work sometimes arranged with the two sides answering to each other across a central line, sometimes with balancing but not repeating curves, heraldic crests and mantlings filling other panels; oval mirror frames round which the scroll work runs in flowing curves, stems growing naturally but with a method of design compelling their growth into ordered arrangement; but for full understanding more illustrations are required than can be given here. One example more must suffice; two spaces enriched with designs based on the same lines, but treated in quite a different way, and so producing a quite different effect. This example was prepared as a demonstration for a class under the Home Arts and Industries Association, with which Mr. Phillips has been connected for many years, conducting classes in several parts of the country.



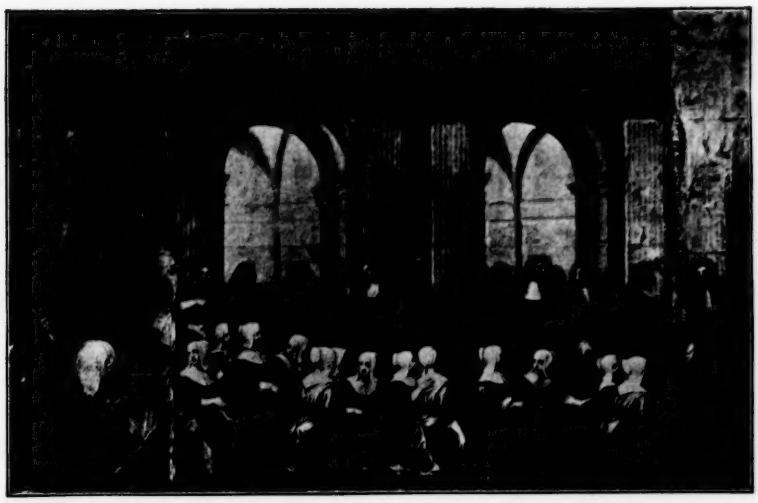
PANELS WITH DIFFERENT TREATMENT OF THE SAME LINES OF DESIGN.
Designed and Carved by J. Phillips.

It must not be supposed that the historic styles are a mystery to Mr. Phillips, though the illustrations do not show any special acquaintance with them. They are chosen as showing the most individual side of his work, but it is perhaps scarcely necessary to say of a man who shows so much feeling for design in its latter-day forms that he has been brought up with considerable knowledge of what designers have done in past ages, and has not wantonly thrown such knowledge behind his back.

F. HAMILTON JACKSON.



ALTAR FRONTAL.
Designed and Carved by J. Phillips.

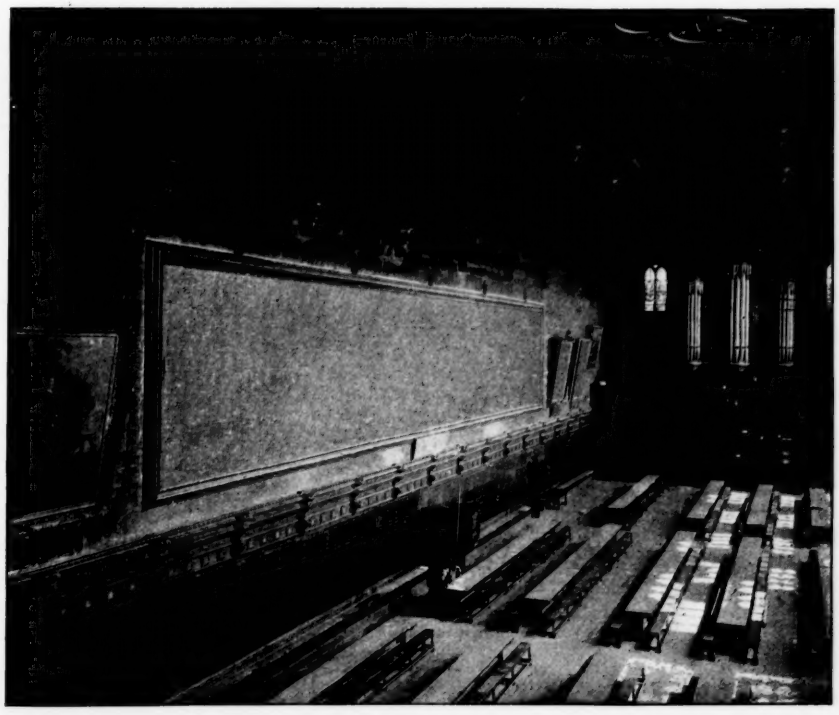


A PORTION OF VERRIO'S CHRIST'S HOSPITAL PICTURE AFTER CLEANING.

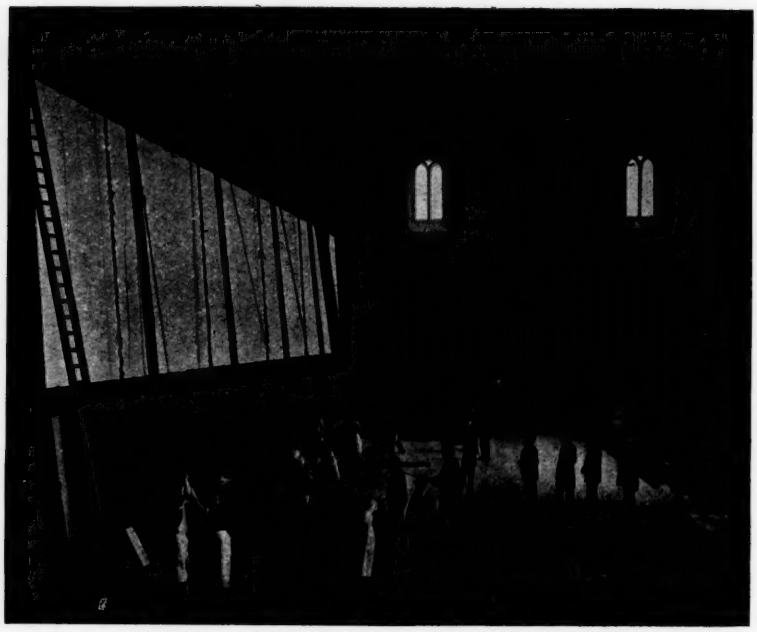
THE REMOVING OF A GREAT PICTURE.

THE removal of the immense painting by Antonio Verrio from the great hall of Christ's Hospital, in Newgate Street, to the new buildings at Horsham has recently been successfully accomplished.

The subject of the picture commemorates



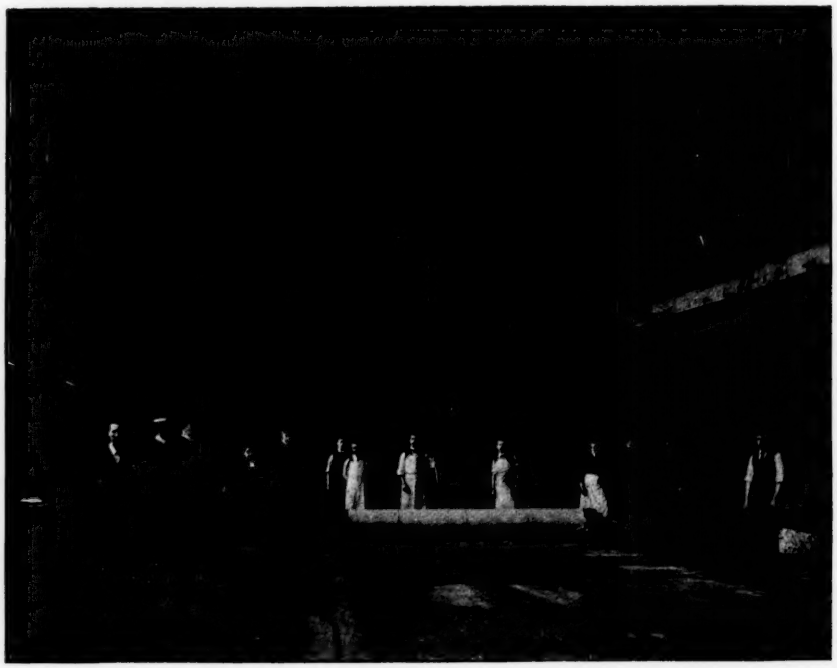
THE PICTURE IN POSITION ON THE WALLS OF CHRIST'S HOSPITAL. (THE CANVAS IS PASTED OVER WITH PAPER.)



THE PICTURE READY TO BE LOWERED.

the Foundation and Endowment of the Royal Mathematical School within the Hospital by his Majesty King Charles II, in 1673 and 1675.

In the centre King James II is seated upon a throne surrounded by a number of gentlemen of the Court. The Lord Mayor, who is directing the King's attention to some specimens of the progress of the mathematical



ROLLING THE CANVAS.

students and the professors of the Hospital, introduces some of the boys, while at the other side of the Royal group a few of the girl pupils kneel and appear anxious to gain a mark of the monarch's recognition. One of the illustrations shows this portion (about one third) of the picture partly cleaned. The picture has been neglected and, like its author, much abused. The dimly-seen outlines of the professors have been the targets of many missiles. Varnish upon varnish has been allowed to obscure the work for so many years that it is very doubtful whether anyone living has seen the rich colouring that the removal of the varnish brings forth.

Verrio painted the picture at the instigation of Samuel Pepys, treasurer of the Hospital at that time. He was engaged upon it from 1684 to 1690, and until 1825 it covered three sides of the Old Hall. About that date the canvas was extended into one plane, relined, and placed in the position it until lately occupied in the then New Dining Hall. Its size is 87 ft. by 16 ft. A hundred and fifty square yards of aged canvas, covered with brittle paint, forms the unwieldy spread which had to be manipulated in one piece.

It was held to the wall by a double row of 8-inch steel nails driven through and deeply into the heavy wooden frame. Dozens of iron plates hidden beneath the ornamental inside of the frame fastened the picture, stretcher, and frame securely together. Picture and frame had therefore to be lifted bodily off the wall. For this purpose a series of stanchions having supports let into the wall underneath the picture, and an equal number of long scaffold poles fastened to stout carriers let into the wall above, were prepared. Attached to the latter, double blocks worked with ropes controlled from the floor of the hall. Stout wooden wedges had then to be driven behind the frame to prise it from the wall, and as it came out ropes from the blocks above were passed round it and made fast. When all was ready a number of men hauling at the ropes released the leviathan, two and a half tons as it hung, from its position. At first it seemed inclined to twist and sag with its great length and weight, but only for an instant. Then sliding easily down the stanchions it was gently lowered to the ground, a minute's delay being made while the photograph, here reproduced, was taken. The canvas, first having paper pasted over its face to secure and protect the paint, was taken off the stretcher and rolled on a large wooden cylinder. The frame and stretcher were afterwards cut into lengths convenient for removal.

When relining, cleaning, and repairs are complete, the picture will be hoisted into the position prepared for it in the splendid New Hall.

A much smaller painting, 29 ft. by 15 ft., formerly attributed to Holbein, representing the Incorporation of the Hospital by King Edward VI, was removed at the same time. This hung over the western gallery, and, after being swung out from the wall in a manner similar to the lifting of the larger picture, was allowed to slide gently down a sloping scaffold to the floor of the hall.

I am indebted to Messrs. Dolman and Son for their assistance, enabling me to accomplish the removal successfully. C. W. CAREY.

NOTES AND QUERIES.

[240] LE BARBIER.—Could any reader of the MAGAZINE OF ART tell me anything about a painter named Le Barbier? A picture by him has been in my family ever since it was painted. It is the portrait of a lady, about 24 in. by 30 in. Rather more than head and shoulders are shown, the lady's hair is powdered, and she wears a flat shell-like hat of royal blue silk. The dress, of the same tint, is cut low; and at her bosom she holds a dove. In the left-hand corner is the signature "Le Barbier," in free open characters; in the right, the date 1786.—CLIFTONIA.

*** Jean Jacques François Le Barbier was a distinguished French painter, who did his best work in the latter half of the eighteenth century. He was born in 1738 and died in 1826. He was elected member of the French Academy in 1785 on his return from a prolonged visit to Switzerland and Rome. He was an occasional portraitist, but mainly a history painter, writer, and especially an illustrator of books. Le Barbier did not begin exhibiting portraits at the Salon until 1804, and certainly never contributed to it the portrait referred to by our querist. The portrait of Madame Roland at Toulon is highly esteemed, but, generally speaking, though his pictures are not without merit, they are not keenly sought for. We do not believe that any by his hand have come up for sale at

Christie's—at least, none that has attracted any attention.

[241] PAINTER'S NAME WANTED.—I enclose a photograph of a picture in my possession which measures 66 in. by 56 in., and is not signed, but pasted on the frame of the canvas is a slip of paper with the following writing somewhat obliterated: "D. Bertazzi Guiseppe, sepasitato a pegno presso Macocchi Pietro." A heavy crimson curtain hangs from above the boy's head and across to the other end of picture over the fruit, which cannot be seen in the photograph. I should be glad if you could assist me to discover the artist's name.—E. O. GRIFFITH.

*** It is difficult to assign definitely the artist of this picture. It is probably the work of one of the many Flemish painters of still life of the middle of the seventeenth century. Perhaps if it were skilfully cleaned a signature would be discovered.

REPLY.

[234] A BUST OF WHOM?—BY WHOM?—Vauban and Colbert are quite out of the question. The last-named even never owned a flowing periwig, but wore a short "bourgeois" peruke, and a moustache besides. The subject of the query is certainly a poet, and a Court poet, if one can judge by the Apollonic arrangement of the curls and general tournure. Why not call him Isaac de Benserade, Academician, writer of verses for Court ballets, author of poems and sonnets, transposer, into very bad rhyme, of Ovid's "Metamorphoses," Voiture's great rival and favourite of the King? He died in 1691. I have a portrait of him, engraved by Edelinck, which, although it is not a facsimile of the bust, bears a general affinity to it. In my engraving he is represented as an older man and full face, but the characteristic nose is the same and also the wrinkled forehead.—G. BAKHMÉTEFF, *Agence Diplomatique de Russie, Sophia.*

THE CHRONICLE OF ART.—SEPTEMBER.

Sheffield's Queen Victoria Memorial Competition.

A COMPETITION, to which we would draw the attention of sculptors, has been established by the City of Sheffield for a memorial and statue to her late Majesty Queen Victoria. The amount to be spent on the memorial is £3,000, and prizes of £100, £50, and £25 are offered to the best three unsuccessful designs. For details and conditions we refer the reader to our advertisement columns; but we would here remind the younger sculptors that this occasion offers an opportunity in which may be proved the contention that at no time in the history of art in England have we had artists more numerous and more competent to deal with such a work in a dignified and effective way.

Art Exhibitions in Scotland.

EDINBURGH and Glasgow have been well supplied with picture exhibitions during this summer. In the Glasgow International Exhibition a loan and general collection of works of art has been brought together the like of which has not been seen since the Manchester Jubilee show. Presumably with the view of giving the many strangers at present in Scotland an opportunity of seeing the Glasgow artist at home, a supplementary exhibition was opened in the Institute Galleries, Sauchiehall Street, but this possesses few characteristic features. Two or three pictures shown for the first time are remarkably good, notably one by Mr. E. A. HORNEL, called "The Dead Peacock," a brilliant colour study built up in mosaic-like patches with the lovely hue of the bird, which some children are examining, carried through the scheme. Not a few of the landscapes are of merit, including pictures by Messrs. GROSVENOR THOMAS, T. AUSTEN BROWN, JOSEPH HENDERSON, and ROBERT ALLAN; and in the sculpture room there are shown graceful decorative figures by Mr. MCFARLANE SHANNON and other clever work from the same hand, and an excellent study of Thomas Carlyle by Mr. JOHN TWEED.

In Edinburgh the Society of Scottish Artists opened their summer exhibition in the French Gallery, Princes Street. For want of larger rooms the number of works sent in by each member had to be restricted, and nothing over cabinet size could be admitted; but, if less in quantity than usual, the quality of the pictures shown is admittedly high. Mr. ROBERT BURNS, who is chairman of council this year, sends a beautiful work (*see* illustration) called "The Lute," poetical in conception and admirable in workmanship. Mr. A. MCGEORGE'S chief contribution, "A Day on the Shore," is full of joyous light and colour; and in a similar idyllic vein are excellent landscapes by Mr. MOUNCEY, "A Galloway Road," and Mr. BLACKLOCK, "Springtime on the Solway." One of the younger men showing improving work is Mr. ANDREW DOUGLAS, a landscapist of promise, whose picture, "An Ayrshire Meadow," we reproduce. There is quite a group of young men painting in a way worthy of mention, such as Mr. CAMPBELL MITCHELL, Mr. J. H. MACKENZIE, Mr. W. G. GRIEVE, and Mr. ROBERT HOPE; and among the ladies who have done credit to themselves and the society are Miss CAMERON and Miss COWIESON. The former sends a well-executed scene in the Spanish bull ring. In the water-colour section the most striking drawing is a masterly study of a peahen and chicks from the accomplished pencil of Mr. E. ALEXANDER.

The Raeburn Exhibition.

THE other exhibition at present open in Edinburgh is that of a loan collection of pictures brought together by the Board of Manufactures, and occupying three large galleries at the Mound. The feature of the show is a magnificent display of forty portraits by Sir HENRY RAEBURN, which has excited in art circles a large amount of interest. There was a memorable Raeburn exhibition in 1876, when his genius as an artist was brought before the public of that day in a very striking and convincing manner. Since then Raeburn's fame has been steadily increasing. His galaxy of portraits included many of the most brilliant men and women who made Edinburgh famous in the end of the eighteenth

CALENDAR
SEPTEMBER

1901.

Sunday	1. Sir R. Westmacott, R.A., d. 1856.
Monday	2. G. S. Newton, R.A., b. 1795.
Tuesday	3. J. Wright, A.R.A., of Derby, b. 1734.
Wednesday	4. Albert Moore, b. 1841.
Thursday	5. James Wyatt, P.R.A., d. 1813.
Friday	6. W. Tyler, R.A., d. 1801.
Saturday	7. G. J. Pinwell, d. 1875.
Sunday	8. W. Collins, R.A., b. 1788.
Monday	9. J. S. Copley, R.A., d. 1815.
Tuesday	10. Sir J. Soane, R.A., b. 1753.
Wednesday	11. Philip J. Hamerton, b. 1834.
Thursday	12. W. Bell Scott, R.S.A., b. 1811.
Friday	13. H. Stacy Marks, b. 1829.
Saturday	14. A. W. Pugin, d. 1852.
Sunday	15. E. Crofts, R.A., b. 1847.
Monday	16. Sir F. Seymour Haden, P.R.E., b. 1818.
Tuesday	17. Frederick Goodall, R.A., b. 1822.
Wednesday	18. Sir John Steell, R.S.A., b. 1804.
Thursday	19. E. T. Crawford, R.S.A., d. 1885.
Friday	20. John Jones, R.A., d. 1869.
Saturday	21. W. W. Ouless, R.A., b. 1848.
Sunday	22. P. F. Poole, R.A., d. 1879.
Monday	23. R. P. Bonington, d. 1828.
Tuesday	24. J. K. Sherwin, d. 1790.
Wednesday	25. Arthur Hacker, A.R.A., b. 1858.
Thursday	26. Albert Moore, d. 1893.
Friday	27. George Cruikshank, b. 1792.
Saturday	28. C. B. Birch, A.R.A., b. 1832.
Sunday	29. T. Sidney Cooper, R.A., b. 1803.
Monday	30. R. W. Macbeth, A.R.A., b. 1848.

HAROLD NELSON.

and the beginning of the nineteenth centuries. There are several well-known pictures on the walls, including the full length of Sir Walter Scott belonging to the Duke of Buccleuch, the full length of Dr. Nathaniel Spens in the picturesque costume of the Royal Archers, Viscount Melville from the Bank of Scotland, and a striking full length of Sir Francis MacNab, the last



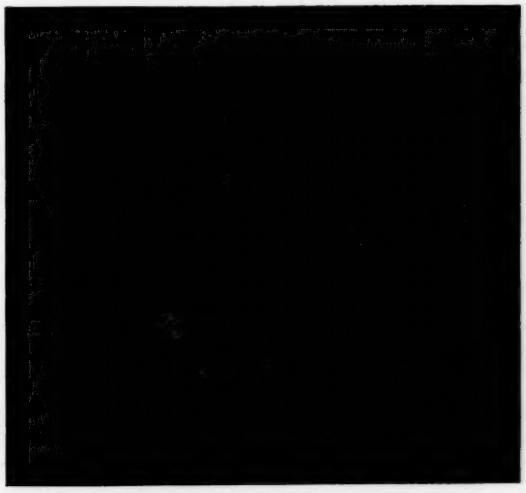
AN AYRSHIRE MEADOW.

By Andrew Douglas. In the Exhibition of the Society of Scottish Artists.

chief of that clan in full Highland costume. Of the twenty ladies' portraits hung many of them have a beauty and feminine charm which could not be surpassed by the best early English masters. The group of the Countess of Dumfries and her daughter Lady Elizabeth Penelope Crichton, lent by the Marquis of Bute, is a great work of art. In addition to the Raeburns, there is a collection of pictures by deceased Scottish artists of much value. In this section WILKIE, DUNCAN, PHILLIP, CHALMERS, FETTES DOUGLAS, and PETTIE are well represented.

The International Exhibition of Venice.

THE tendency of the selecting committees to admit work judged not by finished detail but by boldness of endeavour is even more striking this year than in 1899, but the result, though interesting, is not always very satisfactory. Once again special galleries have been assigned to special artists. One hundred and sixty artists are here represented, selected from 550, who sent in a total of 2,200 works. The large central gallery is international, and its walls are the most coveted space in the exhibition. Here is a large canvas by Eugène Carrière, representing a theatre when the lights are lowered, and the faces of the spectators are turned towards the stage with expectant interest. Near to this is the portrait of Mrs. Brown Potter on horseback, by Mr. J. Lavery. On the opposite side are exquisite portraits and decorative panels by Herr Kaulbach. On an easel is the wonderful portrait of Bismarck by Lenbach. Laurenti is here represented by a diptych symbolical of classic and modern art; Mr. Orchardson, the Venetian Miksi, and Mr. J. S. Sargent, by excellent portraits. In the room where Lenbach's portraits were exhibited in 1899 are now seen twenty examples from the strong hand of M. Rodin. With few exceptions, however, these works do not mark the master's best period. His plaster group of "Les Bourgeois de Calais" has been bought for the Venice New Gallery. In the Hungarian section some excellent work is shown by Bihari Sandor and Laszlo, and in this same room are six pictures by the Croatian painter, Vlhao Bucovac—that of Abel with Adam and Eve bending over the dead body of their son is a remarkable study of light and colour. The Fontanesi gallery represents that painter in all the stages of his artist life. Throughout we see the dominating influence of nature, but withal a calm and peaceful nature. Antonio Fontanesi was born in 1818 and died in 1882. The works of the Venetian painter, Nono, occupy almost the whole wall space of a large gallery. His "Rifugium Peccatorum" is one of the finest examples of the Venetian art of to-day. Previate, whose works occupy the adjoining room, is just as unreal as Nono is real. Domenico Morelli is represented by some large canvases, among the best of which are "The Temptation of Saint Anthony," "Christ walking on the Waters," and "The Daughter of Jairus." Michetti is represented by a small canvas gay with Italian life and sunshine and exquisite in finish, "La Pesca delle Tonnine." Tito shows five works full of power and vigorous colour. The English school of painting is represented by Mr. Byam Shaw's "Love's Baubles" and "Whither?" Mr. Boughton's "Vision at the Fountain of the Martyr," Mr. Brangwyn's "Music," Mr. Melton Fisher's "Convalescent," Miss Clara Montalba's "View of Venice," Mr. Briton Riviere's "Temptation in the Desert," and Mr. Walter Crane's "Messenger," etc. Mr. Alfred East's "The Valley of the Nene" has been bought for the Venice New Gallery. Scotland is represented by excellent work, but the number of exhibitors is much inferior to that of other years. Germany sends some notable works from the brush of Sauter, Dettmann, Zank, Heller, Leibl, Oppler, and many others. Denmark, Sweden, and Norway contribute as usual interesting and characteristic achievements. Russia is represented by Maliavine, whose canvas "The Smile" has been bought for the Venice New Gallery. Belgium and France have sent many notable works. These two countries are also represented by the very valuable and interesting medals of Cazin, Charpentier, Dubois, Patey, and others.



THE LUTE.

By Robert Burns. In the Exhibition of the Society of Scottish Artists.

Minor Exhibitions.

AN exhibition of photographs which should prove of interest to architects and antiquaries is being held at the Victoria and Albert Museum. Excellent views of English

cathedrals, castles, and manor houses are contained in the collection.

The exhibition of the Kodak Company now on view at its new premises in the Strand affords an excellent display of photographs executed in South Africa during the course of the war. It is of great interest, not alone from the subjects of the pictures, but also as marking the wonderful development of instantaneous photography.

The following exhibitions have also been held:—The 1891 Art Club at the Maddox Street Gallery; The St. James' Art Club at 36, Victoria Street, S.W.; The Decimal Club at Ebury Street; Mr. R. MURDOCH-WRIGHT'S water-colours, "On and Off the Nile," at the Continental Gallery; Mr. ALEXANDER WILLIAMS' pictures of "Picturesque Ireland" at the Modern Gallery; Mr. G. D. GILES'S picture "To the Relief of Kimberley" at the MacLean Galleries; Mr. ELIS OSLUND'S "Oil Paintings from Lappland" at Walker's Gallery; and Mr. PAUL MAITLAND'S landscapes at Mr. Baillie's new Gallery, The Mall, Notting Hill Gate.

Reviews.

Four Great Venetians: Giorgione, Titian, Tintoretto, and Il Veronese. By *Frank Preston Stearns.* (G. P. Putnam's Sons: New York and London. 1901. 9s.)

These four essays, with half a dozen illustrations, are the work of a writer of a sympathetic but emotional manner, who claims to belong to the modern school of Art-belief. We quite agree with him that "an American may be permitted to have a mind of his own," but it need not be emphasised by such *obiter dicta* as "Botticelli may have rivalled Michael Angelo in originality, but he did not possess his technique" (presumably, so good a technique); "Giorgione was the most poetic of artists;" "Carpaccio was the Wordsworth of Venetian art . . . prosaic in form, but poetic in content." We confess we do not always follow Mr. Stearns' meaning; but we recognise in him a devoted lover of the Arts, and in his book an interesting and suggestive contribution to a well-discussed subject. Besides, there is something refreshing in his frequent quaintness of thought; but why talk persistently of "Paul of Verona"?

War Impressions: Being a Record in Colour. By *Mortimer Menpes.* Transcribed by *Dorothy Menpes.* (Adam and Charles Black. 1901. 20s. net.)

"The ugly side of the war did not appeal to me as an artist. I was not looking for that side, but only for the picturesque and beautiful." The result of Menpes's quest is a volume altogether charming, whether from the literary or artistic point of view. The text, indeed, is almost as bright and pleasing as the illustrations, although the latter are the *raison d'être* of the volume. It is true that the horrors of the fighting are avoided to a considerable extent, but where they are touched upon it is in language that is forcible and pathetic. On the whole, however, the book forms cheerful reading. Mr. Menpes was fortunate in obtaining unusual facilities in his work as artist-correspondent to *Black and White*, and his search after the picturesque is eminently satisfactory. The illustrations to his book are all reproduced more or less successfully in colour, and form an excellent record both of the scenery of South Africa and the character of military operations. Many of the British generals and official notabilities sat to Mr. Menpes—a collection of portraits which is one of the most interesting features of this interesting volume. The wonderful development of long-range weapons has deprived the artist-correspondent of opportunities of representing the actual battle scenes; the most he can do, especially if he is a man of peace, is to choose minor incidents upon which to exercise his skill. Of these Mr. Menpes gives many examples, sketched in with his usual facility and skill. But it is the landscape sketches and scenes of South African life that form the most charming and delicate of his illustrations, and of these "On the Road to Kimberley," "In the Garden of the Convent, Bloemfontein," "Mafeking Day at Cape Town," are among the best.

Lumières D'Orient. Par *Émile Vedel.* (Société d'Éditions Littéraires et Artistiques. Paris. 3 fr. 50.)

Monsieur Émile Vedel, dealing with the East, has the virtue of marshalling his facts so as to lend novelty to his rendering of ancient thought and civilisation. To those who are interested in Oriental architecture and sculpture, ancient beliefs and romance, this book will be very welcome. The author possesses much of the feeling and grace of his master, Pierre Loti, and he is a thinker with a taste for the mystic. In the chapter on Canton he is at his best as a vivid impressionist. M. Vedel has written nothing more admirable; an English translation of the book would probably rival in popularity Prince Karageorgevitch's "Enchanted India."

The Decorative Illustration of Books. By *Walter Crane.* (Bell & Sons. 1901. 12s. net.)

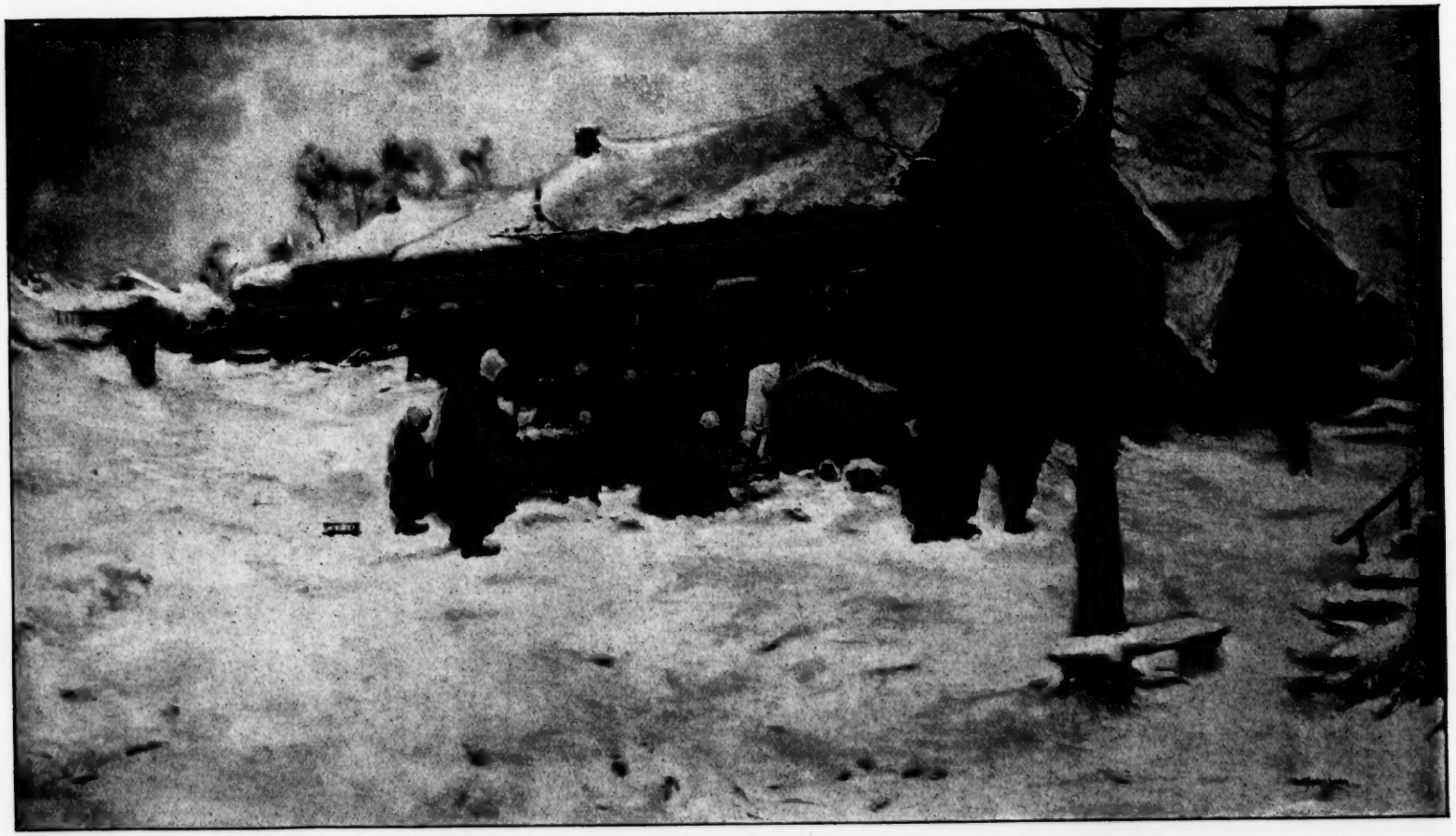
This is a second edition of the volume which we reviewed at some length on its first appearance. A few minor changes have been made (though Aubrey Beardsley is spoken of as if he were still alive), and the beautiful plate from the Book of Kells which was unavoidably omitted from the last edition now finds a place here. It is a volume which should be in every library; its illustrations alone are a delightful attraction.

The Cities of Northern Italy. By *Dr. G. C. Williamson.* (Grant Richards. 1901. 3s. 6d.)

A new volume of the late Grant Allen's delightful Historical Guides, "The Cities of Northern Italy," undertakes to see its readers round, and with an arbitrariness which the inexperienced may be grateful for tells them what are the sights and when and how to see them. Milan, Verona, Padua, Bologna, Ravenna—Dr. Williamson knows them all *comme sa poche*, and takes an energetic delight in making his *protégés* see everything a man of taste should see, and see it properly. He devotes a great deal of space to the art sights in each locality, and gives excellent advice and some criticism. It is a book to take on a tour.

Thomas Girtin: His Life and Works. An Essay by *Laurence Binyon.* With twenty-one Reproductions in Autotype. (Seeley & Co. 42s. net.)

The reputation of Girtin, who died when he was but twenty-seven, has not unnaturally been overshadowed by that of his great contemporary Turner, and in this book Mr. Laurence Binyon, of the British Museum, does well in suggesting that an exhibition of his works should be held next year to mark the centenary of his death, and to remind the public that Girtin was among the greatest of our great water-colour painters. The best of his work is, for the most part, stored away in the portfolios of the Print Room at the British Museum, and in the little-frequented Whitworth Institute at Manchester—a veritable storehouse of British water-colour art. To Londoners Girtin should appeal with extra force, for he was essentially a London artist. Born and bred in the metropolis, he delighted



A FUNERAL IN THE LOW COUNTRY.

From the Painting by F. Spenlove-Spenlove. Awarded a Medal at the Salon and Purchased by the French Government for the Luxembourg Gallery.

in depicting its wondrous beauty, and some of his best work is to be found in his drawings of the Thames and its banks. With Turner he was a *protégé* of Dr. Monro, the clever amateur and patron to whom Turner owed so much, and in his house on the Adelphi Terrace the two artists met and worked. The full story of Girtin's life is most interestingly set forth by Mr. Binyon in this volume, and we can but applaud the enthusiasm which is a plea for the just recognition of a somewhat neglected genius. The twenty-one autotypes with which the book is illustrated are not uniformly successful; the wonderful "Durham Cathedral" especially is a little lacking in brilliancy; but on the whole they are admirable, and the book is one that should find a place in all art libraries.

Dutch Painters of the Nineteenth Century. Edited by *Max Rooses.* Translated by F. Knowles. (Sampson Low & Co. 42s.)

The third volume of this exhaustive work deals with twelve painters, of whom three at least are familiar to English art lovers. The sad, grey landscapes, with their lethargic flocks of sheep, of Anton Mauve, the Faed-like domestic subjects and the pastoral pictures of Artz, and the portraits and Meunier-like labourers of Josselin de Jong, are well known from their frequent exhibition in Bond Street and elsewhere. This volume seems to enforce the opinion that the trend of modern Dutch art is curiously toward sadness, both in subject and colour. The landscapists revel in greys and dark tones, while of the figure painters Mr. Nico Jungmann is almost alone in displaying joyousness of colour in his subjects. The influence of Miller and Israels is overwhelming, and sunshine and gaiety seem lost quantities in the national art of Holland of to-day. That they are not altogether absent from the life of the country is sufficiently proved by foreign artists like Mr. Hitchcock and Mr. Melchers, who have established themselves there, and we can but suppose that the influence of the greater men like Israels and Mesdag —who paint as they feel—has thus affected adversely the smaller men. The literary portion of this book is not of a very high order—it is too purely of the journalistic "interview" style. The illustrations, whether wood engravings, half-tone blocks, or etchings, are excellent, and the printing is worthy of them.

The Photographic Art Journal. Edited by *Harry Quilter* and *F. C. Shardlow.* (Edward Shardlow, Leicester. Monthly, 4d.)

Established for the encouragement of the artistic photographer, this publication will doubtless find a *clientèle* amongst the exhibitors of the Photographic Salon and others who number photography among the fine arts. As a record of the aspirations of this section of camera-workers it is full of interest. But with the extravagances of the advanced school of art photographers, which lead to such statements as "in the newer schools of photography there are followers of Velasquez, the Pre-Rafaelites and Whistler," and "that the influence of Turner has been traced in certain landscapes," none but self-deceivers can have much sympathy. Apart from this side of the question the *Photographic Art Journal* has its clear uses. One cannot help wondering, however, how Mr. Harry Quilter came to be of the company.

We have also received *The Story of Books*, by GERTRUDE B. RAWLINGS (G. Newnes; 1s.), a carefully compiled little history of the making of the Book, with illustrations from the Book of Kells, of types, etc. It is excellent for its purpose.

Obituary.

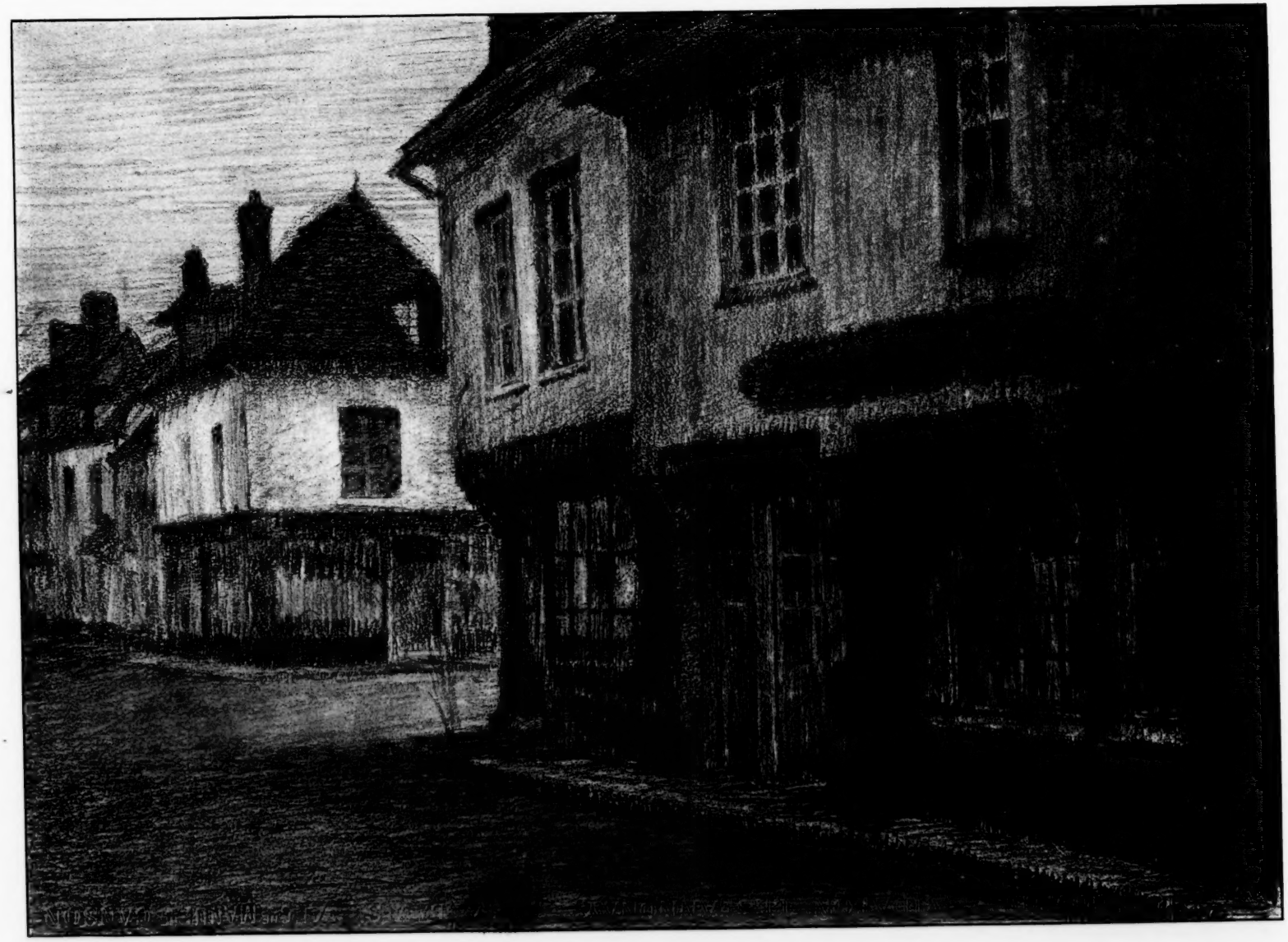
M. GODEFROY GUFFENS, aged 88, was a member of the Royal Academy of Belgium. He was a portrait painter of great ability, and executed a number of frescoes for the decoration of the city hall of Ypres, the church of St. Gervais, Brussels, the Hôtel Van der Werve at Antwerp, and many other public buildings.

M. ANDRÉ A. P. MASSOULE, the French sculptor, has died at the age of 50. His principal works are a statue of Madame de Sévigné, which was purchased by the State, and which now decorates the Legion of Honour Boarding School at St. Denis; two Genii of Water on the Alexander III Bridge, and the tomb of Carnot at Châlons-sur-Marne.

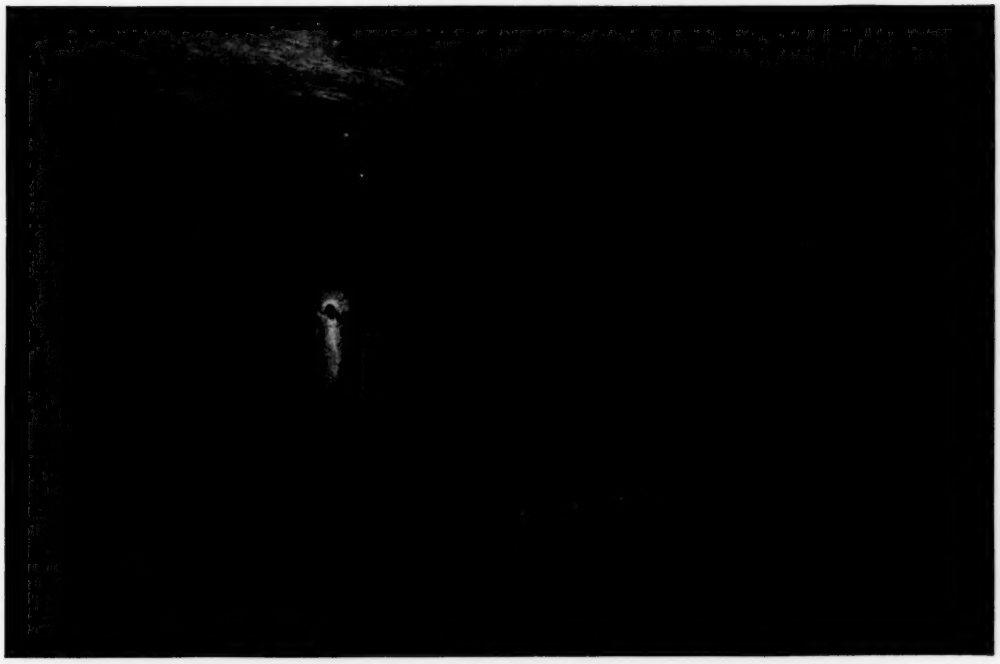
M. EDOUARD KRUG, painter of historical and religious subjects, has recently died in Paris at the age of 72. He was born at Drubec, in Calvados, in 1829, and began his artistic career in Cogniet's studio. He made his *début* at the Salon in 1861 with a portrait of a lady, and in 1863 commenced his long series of subject works with paintings of "The Good Samaritan" and "Joan of Arc receiving the Communion in Prison." In 1894 he exhibited "St. Denis," a figure for the decoration of the great Church of the Sacred Heart at Montmartre. He was a portrait painter of repute, MM. Delcassé and Félix Faure being among his sitters. He was awarded a medal of the third class in 1880, a bronze medal at the Universal Exhibition of 1889, and was created Knight of the Legion of Honour in 1897.

Mr. W. J. STILLMAN, who has died in his seventy-fourth year, was less well known, perhaps, as an artist and art critic than as a traveller, a journalist, a champion of patriots, and a diplomatist. He was, however, a landscape painter of some repute and ability, and by 1851, fired by the example of Rossetti and Millais, he had earned the sobriquet of the American Pre-Raphaelite. Later on he studied under Yvon, and made friends with the masters of Barbizon. The art paper, called *The Crayon*, which he started in America was unsuccessful; and in due time he was painting again in London, with Ruskin in Switzerland, and with Rossetti at Robertsbridge, and ultimately writing much on art and archæological subjects. Among the later of these may be mentioned critical notes he supplied to Mr. Timothy Cole's engravings after the Italian masters. But, after all, Mr. Stillman's art work seems to have filled but the chinks of an over-crowded, an energetic, and a nobly active life. He died on the 6th of July.

It is with great regret that we record the death of MR. W. COSMO MONKHOUSE, one of our most esteemed contributors, at the age of 61. He was educated at St. Paul's School, and in 1857 he entered the Board of Trade as a junior clerk, in which office he held a high appointment at the time of his death. He was the author of several books, chief among which are those dealing with art matters, viz. the monograph on Turner in the "Great Artists" series, "The Earlier English Water Colour Painters," "The Italian Pre-Raphaelites," "In the National Gallery," and "British Contemporary Artists." As a writer of dainty, graceful verse he is well known to our readers, for some of his best poems have appeared in the pages of THE MAGAZINE OF ART. He contributed to our pages, too, many articles which testify to his powers as an art critic and to cultivation, taste, and connoisseurship. He was an expert on porcelain and pottery, and at the time of his death was seeing through the press a new and important volume on this subject.



A STREET IN BEAUVAIS.
DRAWN BY HENRI LE SIDANER.



THE ANNUNCIATION TO THE SHEPHERDS.

From the Painting by Henri Duhem.

IDEALISM IN CONTEMPORARY FRENCH PAINTING.—I.

By CAMILLE MAUCLAIR.

IMPRESSIONISM, which was the last great phase of French painting, produced some fine artists; Manet, Degas, Claude Monet and Renoir have signed some masterpieces of pure daylight and picturesque realism, of great brilliancy and charm. Still, the sum total of this final pictorial outcome of the nineteenth century in France has contributed little to the development of style, drawing, feeling, and emotion, or to the intellectual side of modern art. What impressionism has done for us is chiefly by way of new methods of technique, an immense advance in the study of pure light and its reaction on colour, an elaborate inventiveness in the arrangement of the figure and the presentment of the aspects of nature. What they lacked, this group of artists, these craftsmen of splendid studies, was a soul on a level with their dexterity; very often, indeed, their transcendent gifts as colourists lead us to lament the triviality of what they express, the obviousness of subject, the absence of ideas, the utter indifference to the inner spirit of the things they depict, which show them to be craftsmen of amazing skill, but very mediocre as thinking artists.

Manet is a realist pure and simple; Renoir, more subtle, smooth, and pearly, has some of Boucher's tradition, and in mental qualities gives us no more than smiling and sensuous grace; Degas, who has strong psychological tendencies, has resolutely restricted them to the study of certain types of humanity which can have no permanent interest; and though Claude Monet has achieved originality, even after Claude de Lorrain and Turner, in the painting of landscape drenched in light, and revealed a feeling for sparkling colour of delightful and subtle harmony, it is not the less true that the "pantheism" attributed to him by his literary critics is often unconsciously betrayed in his work, as a result chiefly of a very keen eye for nature in a man who does not trouble himself with metaphysics when he paints a cornfield in the sun or a flying pack of clouds.

The strong impulsion given by the impressionists opened new roads to the French school of painting, and the generation which grew up under their immediate influence already began to develop their lead by a reaction against their exclusive realism. Some great minds came to the

front. M. Besnard gave us his brilliant figures, his flowing and exquisite pastels or water-colours, portraits and mural paintings, in which under splendour of colouring we can always feel an idealistic purport. M. Eugène Carrière, following Prud'hon and the clever but too little known Gustave Ricard, painted his heads like grey, sad, pensive shades, his mysteriously tender studies of motherhood, his heads of working-women and children, a scheme of psychological art bewitching in its dreaminess. Long before this M. Fantin-Latour had shown his sympathy with the impressionists without accepting all their notions, and produced numerous pure and austere studies through which the soul silently shivers. Jules Chéret, who reminds us of Fragonard, availed himself of the strangest combinations of colour and most unexpected impressionist contrasts in his whimsical and decorative work — pastels, posters, and decorations for rooms, adapting to the purposes of a most capricious and dream-like style the methods invented to serve the utmost ends of realism. M. Raffaëlli, though faithful to domestic subjects, and a follower of impressionism, gave a special stamp of fancy and unexpected humour to his work.

Thus, while taking advantage of the same new tendency, different minds worked to different ends; and at the time when academic painting, through the most eminent mouthpieces, was still refusing to recognise the smallest merit in Monet or Degas, or any permanency in their ideas, these artists saw their views amplified and carried on in works accepted for the Salon from which they themselves were excluded, though they entered victorious in the brilliant paintings of their numerous imitators.



AT TWILIGHT.

From the Painting by René Ménard.

From 1885 to 1895 the French school gave birth to so much talent, with such a rapid development of dexterity, that it seemed probable that this very skill would become a danger by occupying all the endeavour of our young artists to the detriment of intellectual art, which, so far as Frenchmen are concerned, means the expression of the inherent sentiment of the thing represented. To the English, to the painters who are the outcome of the Pre-Raphaelite movement, the idea is external to the picture, suggests it, is expressed by the composition, and is derived from some literary or mental concept. This is a wide difference, and has given rise to many disputes between realism and idealism, which might have been very simply avoided by recognising the fact that, in painting, the idea may be found in either of these sources.

In France, Delacroix, Gustave Moreau, and

Puvis de Chavannes have produced works hybrid, as it were, of these two kinds; but it is always evident that their racial temperament is opposed to an idealism born merely of the brain, and more readily looks for the idea and sentiment underlying the objects which include them. But the love of depicting for its own sake is too apt to tempt the artist to care for that alone, and there was at one time a fear that neglect of style would drive the younger school into an endless maze of mere dexterity, and limit its ambition to the conquest of difficulties.

This fear, however, did not last, and the generation now following in the footsteps of Besnard, Carrière, and Chéret shows solid promise of deep feeling and intellect, without being less dexterous or neglecting art in favour of the preconceived idea. We find among them some painter-poets, to use a word which had found no place in criticism since the works of Corot, Cazin, and Pointelin; but not the poets, falsely so called, whom academic tradition had encouraged in affectation, in conventional beauty, in mythological nudities painted with no regard to truth and broad daylight. After so much brilliantly realistic work, so much noting of curious effects, so much superficial presentment of the modern commonplace, these poets look into themselves, and seem bent on eliciting the deepest truth. My purpose here is to glance at some of the latest and most individual of these artists.

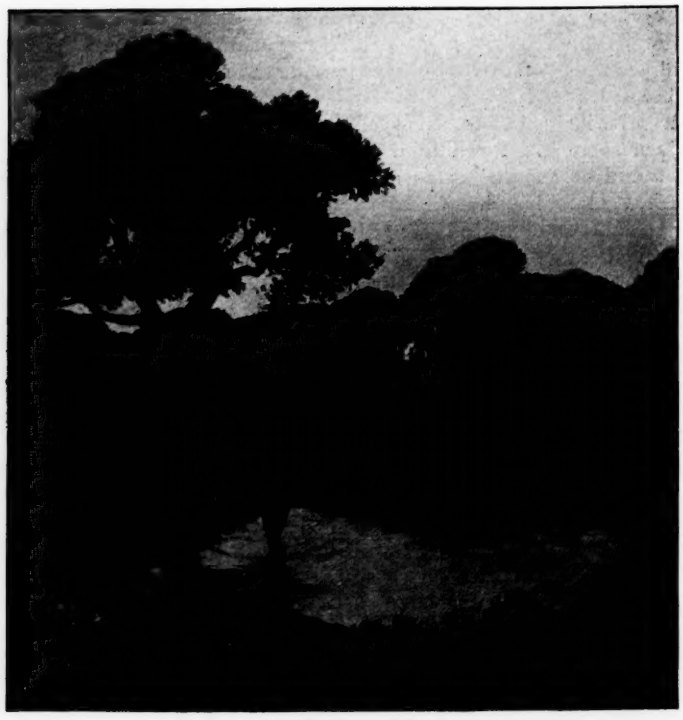
The most important, in view of the work he has done, is certainly M. Henri Martin. He is of set purpose an idealist, producing a series of decorative works as well as a quantity of easel pictures. He was slow in achieving success because he found himself midway between two camps, and unable to satisfy either. The abstract class of subjects of his early works found favour with the classic-minded jury of the Salon of the Champs-Elysées, where he first exhibited; but their strange technique was unpleasing, a method of decomposing the colour and painting in dots which produced a subtle, dazzling effect on the eye. M. Henri Martin, haunted by Baudelaire, first exhibited a "*Fleur du Mal*," a very strange nude figure; and then a vast canvas, "Each of us has his Chimæra," in which human beings are seen crossing a desert under a fiery sun, bearing on their shoulders monsters of a poet's dream; and then again another huge symbolical composition, showing Genius and Luxury leading the crowd. These were strange and unreal in colouring, violent in expression, and they were startling as participating of the character of impressionism and of mystical painting. And at the



THE STORM.

From the Painting by René Ménard.

same time M. Henri Martin was carrying out a delightful scheme of decoration in the Hôtel de Ville at Toulouse, besides other large paintings, luminous visions of pine-forests with rosy sunset lights haunted by white Virgilian angels carrying lyres. In this the artist, through all his impressionism, joined hands with Puvis de Chavannes; but he has more sinew, more true vitality; none of the older painter's perfect serenity and unvaryingly calm colour, but a daring use of golden light warming all his pictures. Finally, M. Henri Martin exhibited a number of small pictures of intense feeling and delicate penetration. He is a painter strongly influenced by literature, and by the most antagonistic impulses: perversity and faith, extravagance and purity; but his ideas always take a direct pictorial form, and he stands in the first rank of the decorative painters of the French school by his sense of effective composition and expressive style. His symbolism is lucid, and applied only to general concepts, easy to apprehend and follow. He moves easily midway between the occult and the real, never losing himself; and this distinct individuality wins our sympathy by a lofty independence which is a slave to no school, and asserts itself in unfailing sincerity.



TWILIGHT.

From the Painting by René Ménard.

While M. Henri Martin is the most highly gifted decorative painter of the younger French school, M. René Ménard is its poet of intimate feeling, the one who most entirely gives a sense of dreams while employing mere material elements. He has come before the public for some years past with some fine portraits exhibited at the Salons, among others that of M. Louis Ménard, his uncle, the eminent Hellenistic philosopher, not long since dead: this picture is now at the Luxembourg. Besides portraits, he has exhibited a number of landscapes in pastel and in oils, which struck a fresh note in contemporary art. These landscapes are often enlivened by figures, delicately nude girls with light draperies, grouped in a way which recalls the nymphs of Corot; often, however, nature is a solitude, and the only subject of the picture. They are tender and suggestive poems, vast groves of admirable draughtsmanship, wide plains, shaded pools, glimpses of the sea. In these works we plainly see a sense of noble and decorative line, while the solid earth, the aërial perspective, and the transparent atmosphere bear the stamp of a consummate artist. But it is in his colouring that we note M. René Ménard's complete originality. He affects stormy and sunset hues, spacious skies, where a burst of rain rushes over one side of the country, while in the other part of the picture are piled dark clouds strongly illuminated with sulphurous or ruddy tones, or golden with the last sunbeams. Not unfrequently, indeed, a curtain of rain sweeps across the foreground, and through it we see the clear, sun-flecked landscape beyond. Or again, against a pale greenish sky, where the first silver light of the moon is beginning to tell, there will be a cloud high in the heavens still glowing from the sun that has set below the horizon. No one has more charmingly rendered the vague and mysterious lyric feeling of the last gleams that tremble in the sky up which the night is already stealing. These tints are not in Poussin, nor in Corot, nor in Claude, though of him, indeed, this artist might claim to be a son by his love of great groups of trees, restless clouds, and transparent shadows. This sense of the symphony of subdued tones, suddenly broken by a golden or a purple gleam, is all his own, as is the presentment of the "*balcons*

du ciel"—the cloudy bar of heaven imagined by Baudelaire and Rossetti. His poetry is occasionally Virgilian, the outcome of a learned brain and a spirit open to intellectual influences; but far more often the rapture of the visionary is stronger than the dreamer's meditation, and these russet woods, purple sods, horizons on fire, and trees rigid or shivering, these wide ethereal spaces of pale green or bluish light, and sudden contrasts of tone, are the product of an impressionist faculty of sight, unknown to Corot, Cazin, or Pointelin, which excels in noting what is exceptional in nature.

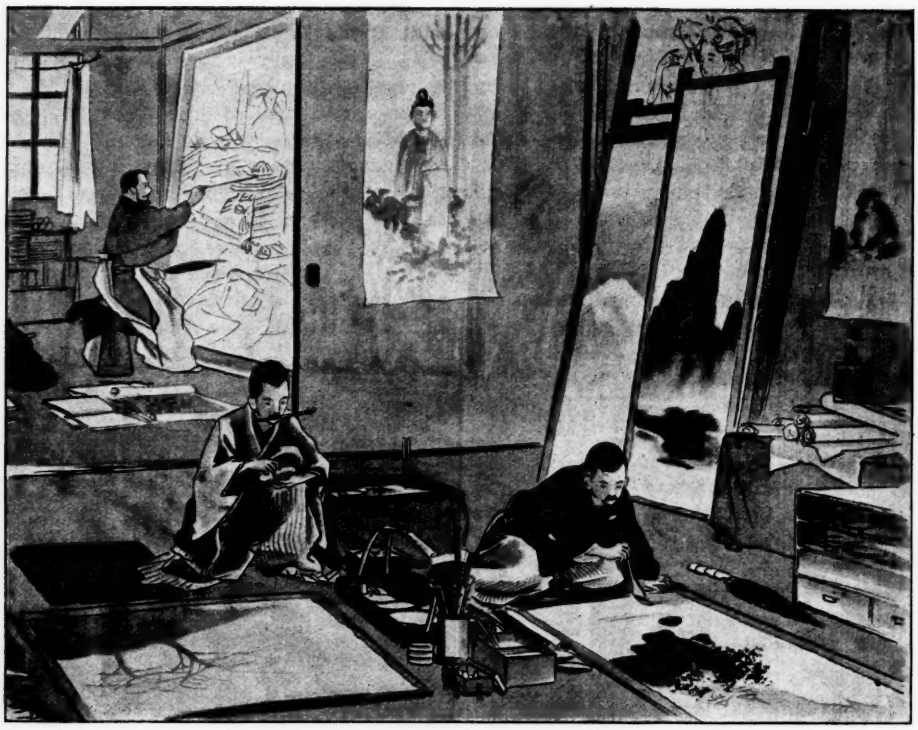
M. René Ménard has brought home from Greece and Sicily pictures in which this union of sober style and daring colour is conspicuous, and one of them is a masterpiece. It represents the sinister plain of mounds which cover the ruins of Agrigentum, under a tragical sky. In the distance stands the russet skeleton of a temple, the solitary survivor of departed grandeur, itself crumbling into ruin. This is one of the purest and most harrowing products of modern art. We *see* the silence; it pervades the scene with mysterious power; a lofty soul dwells there; never has the invisible been more clearly expressed by the visible, nor the transposition of the abstract into a concrete key more subtly accomplished. Such a work is absolutely idealist because it is the soul of things that is expressed, and nothing is done for the sake of displaying the artist's skill, while at the same time the reality is all there, grasped by an artist's hand that has nothing to learn. In such a rendering of Nature, such an interpretation of the eternal abiding in her under the fugitive surface of things, we need no allegorical figures; we supply them ourselves, finding them in our dreams, as we do, in fact, in front of the works of all the great painters of mystery.

M. Edmond Aman-Jean is another dreamer and mystic. He is a painter of the figure, of the female figure especially, and has in the highest degree the charm of tender and vaporous grace. He seems to have felt the influence of Whistler and of Velasquez in his pale, subdued colouring, with here and there a touch of rose or silver grey; and of the Pre-Raphaelites too, in his decorative manner, his thrice pleated draperies, his neat heads with hair closely crimped in chaste bands, his reserved and melancholy attitudes. His creations are not really alive—they are but an idea, a sensation; we see them through the veil of an abstraction. They are shrouded, sleeping; even their modern dress does not make living women of them; their Liberty robes of large flowered patterns, their scarves, the pale lacquer table on which they sometimes rest an elbow—all contribute to make them creatures of some vague poem of enchantment. M. Aman-Jean's pictures are painted in a most delicate key of great distinction; their harmonies may be almost called musical. The backgrounds—a screen of antique brocade perhaps, or a dim sketch of a garden and a pool—are entirely unreal. They are an "accompaniment" to the leading theme, and their only purpose is to enhance the tone of the principal figure. It is in some degree the theory of Puvis de Chavannes, and M. Aman-Jean tends to apply it as a general scheme of colour. But what he more particularly suggests is the poetry of some contemporary writers—for instance, M. Henri de Regnier, whose verses sometimes seem to have been written as companions to his pictures. The design for tapestry here reproduced will give a general idea of M. Aman-Jean's style. We see in it, though bereft of the rose and blue of its colouring, his symbolical and decorative taste, the melancholy grace and chaste unreality of his female figures. *(To be continued.)*



SIRENS.

Design for Tapestry by Edmond Aman-Jean.



THE PAINTING CLASS.

Drawn by Otake Chikuha.

A COMMONWEALTH OF ART:

AN ART SCHOOL (YANAKA BIJITSUIN) COMPETITION AT TOKIO.

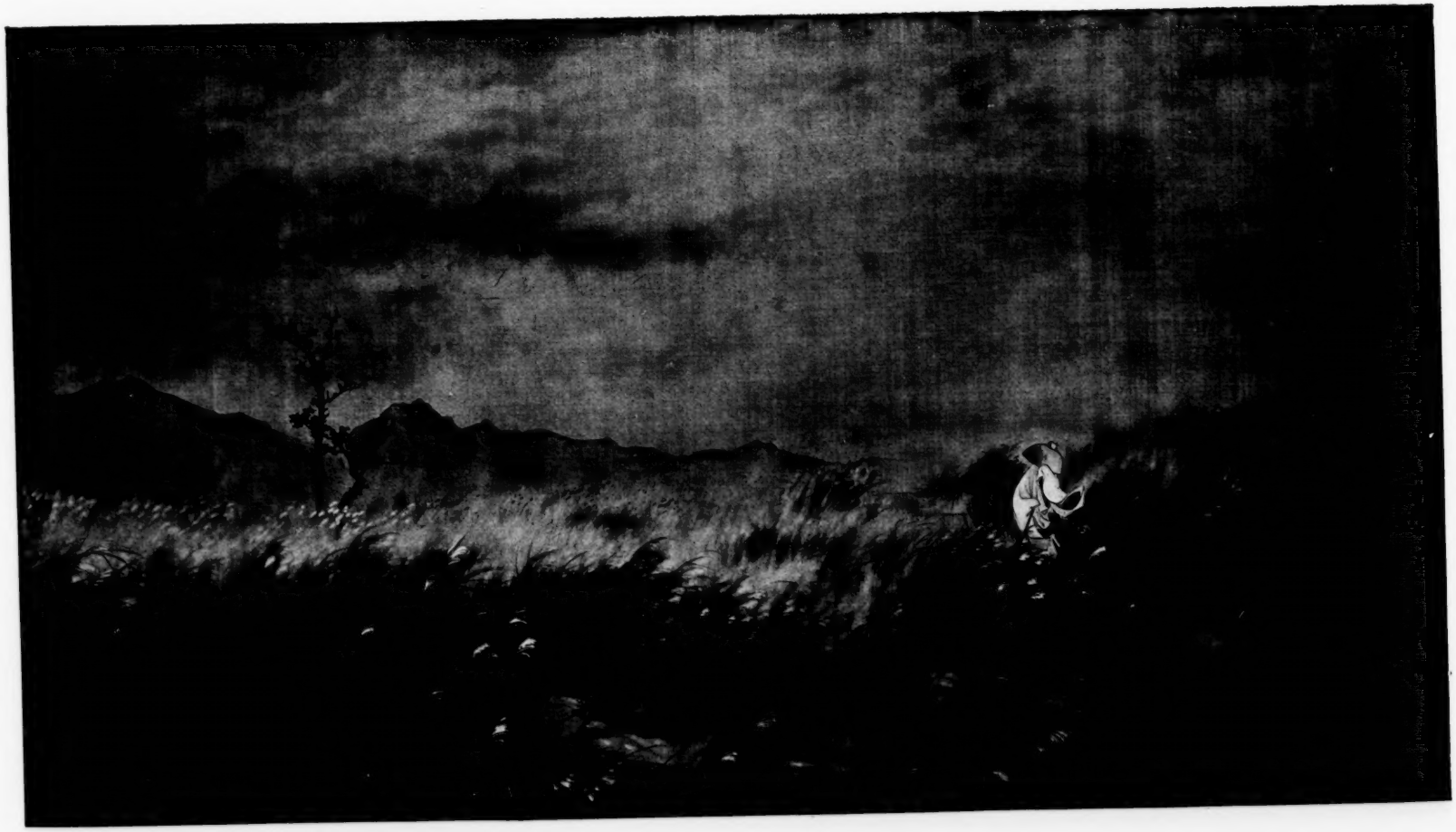
By GEORGE LYNCH.

FOR nearly an hour I journeyed through streets of jingling feet, geta-shod with those curious tilted wooden sandals that tinkle, tinkle perpetually on the stone pavement. The sound is always in one's ears in the streets of Japanese cities. None of the great screaming electric cars that we hear in New York, or the jangling bustle of London thoroughfares. Here there is a tinkle, tinkle of the little feet, which goes on perpetually in not unmelodious chorus.

Tokio is a city which has its suburbs in the middle and its centre all round, on account of the Palace being situated in the middle of the city, and the social west-end surrounding the Palace.

At the end of that hour's journey from my hotel, I reached the Eueno Park, the Hyde Park of Tokio—but with so many differences! There was a lake, on the smooth surface of which the maple trees were dropping the last of their red leaves. Tiny, doll-like Japanese children were playing about in every direction; Japanese girls with children on their backs, and children with smaller children still strapped thereon, till one came to the tiny mite who carried a doll on its back in preparation and training for the next unborn baby. As a background to all this were stately, venerable pines, aisle-like, pillaring the blue sky, and a Buddhist temple with old oak columns very much like the pine trunks, and lacquer and carving that harmonised with the mosses on the pine trunks, and seemed to mingle so intimately in feeling that apparently there was no gap where Nature ended and Art began.

And now and again from these temples came the mellow, soft sound of a great bronze bell, a bell that never seemed to be struck, but from the inner part of its hollowness appeared to breathe forth into the air around a quiet sigh of music, a soft, gentle, hallowed sigh, filling it



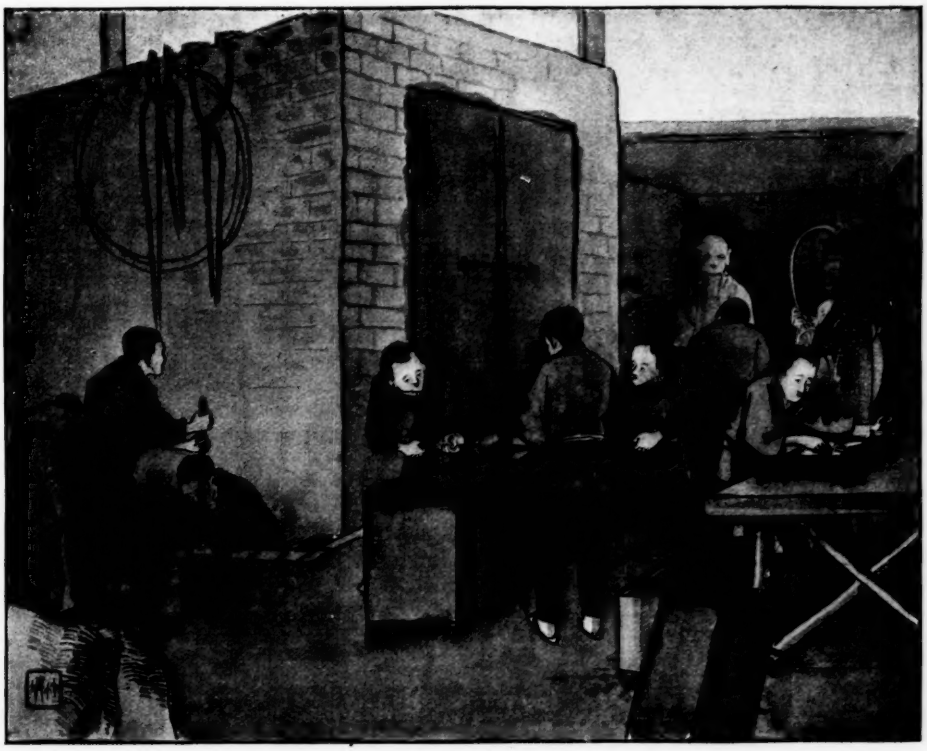
THE REFUGEE. SILVER MEDAL
PAINTING BY MIDZUNO TOSHIKATA.

with mysterious colour, and leaving no footfall of echo in the air as it died away.

There was a wonderful charm and restfulness about this park, and it seemed quite in keeping with the fitness of things when I strolled into an unpretentious building, almost a booth, wherein was held an exhibition of pictures of the Yanaka Bijitsuin School. A delightfully interesting exhibition it was. The purity, simplicity, and directness of these pictures on white silk admitted no retouching or daubing over; fresh, direct, and final, there was therefore a delightful artistic simplicity about them. And the pictures were hung unmounted and without frames, and besides the pictures there were statues, vases, and pieces of metal work executed by the students of the School. The exhibition showed many signs of the influence of European Art. Many of its members have studied in Paris, and evince a feeling of being untrammelled by old Japanese Art traditions, but their work shows still more strongly that its most powerful motive is the native, artistic feeling of the country.

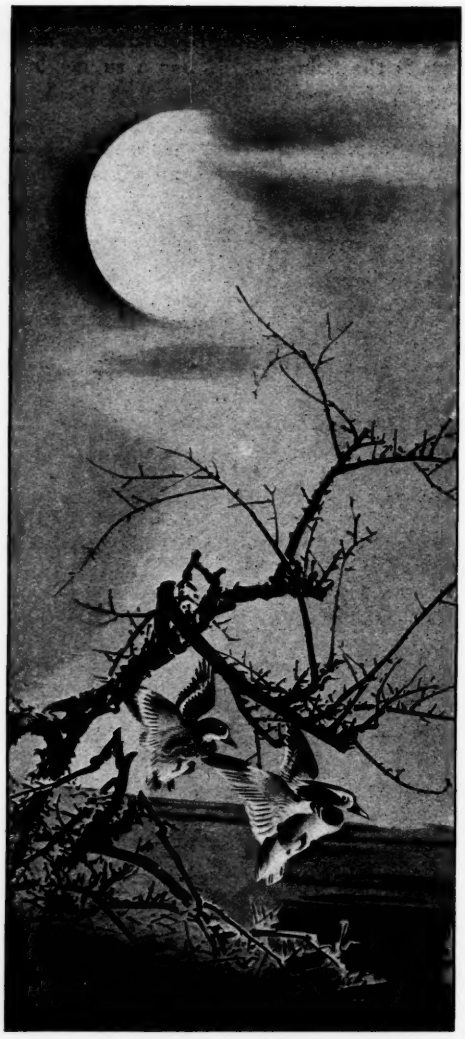
I gladly accepted the invitation of Mr. Okakura to visit the School which produces this work. Its members have many of the feelings which animated the Pre-Raphaelite Brotherhood, and in some ways the School itself has a suggestion of that of Professor von Herkomer at Bushey.

When I arrived, it was about three o'clock in the afternoon, one of their "concours" was taking place. A subject had been given out a fortnight before, and all the painter students had their resulting pictures brought in for criticism. On the slope of the hill beyond the Eueno Park, where houses surrounded by little gardens leave ample breathing room for trees, the School is situated. There is nothing pretentious about it, and from the gate which leads up through the short avenue it looks like a collection of three or four ordinary Japanese houses. The reunion was in progress when I arrived. I was shown into a well-lighted room upstairs, where I found Mr. Okakura, and two of the most celebrated painters in Tokio, in the centre of a ring of about twenty students, squatting round the room. On the walls behind them their pictures were hanging. Glowing hibashis and teapots and cups were on the spotless mats. The majority were smoking cigarettes and sipping tea. A vote had just



THE FOUNDRY.

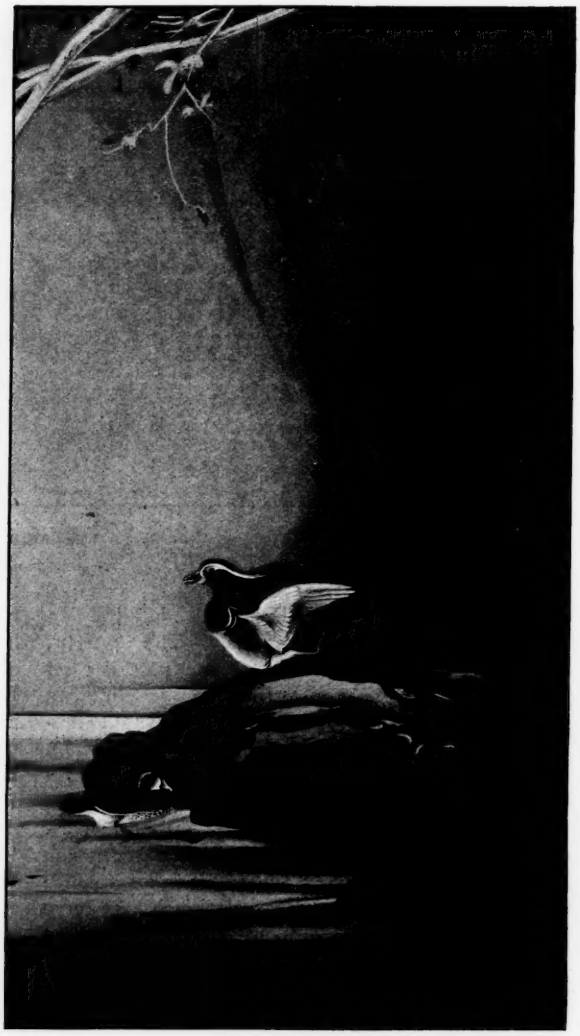
Drawn by Otake Chikuha.



DUCKS IN WINTER.

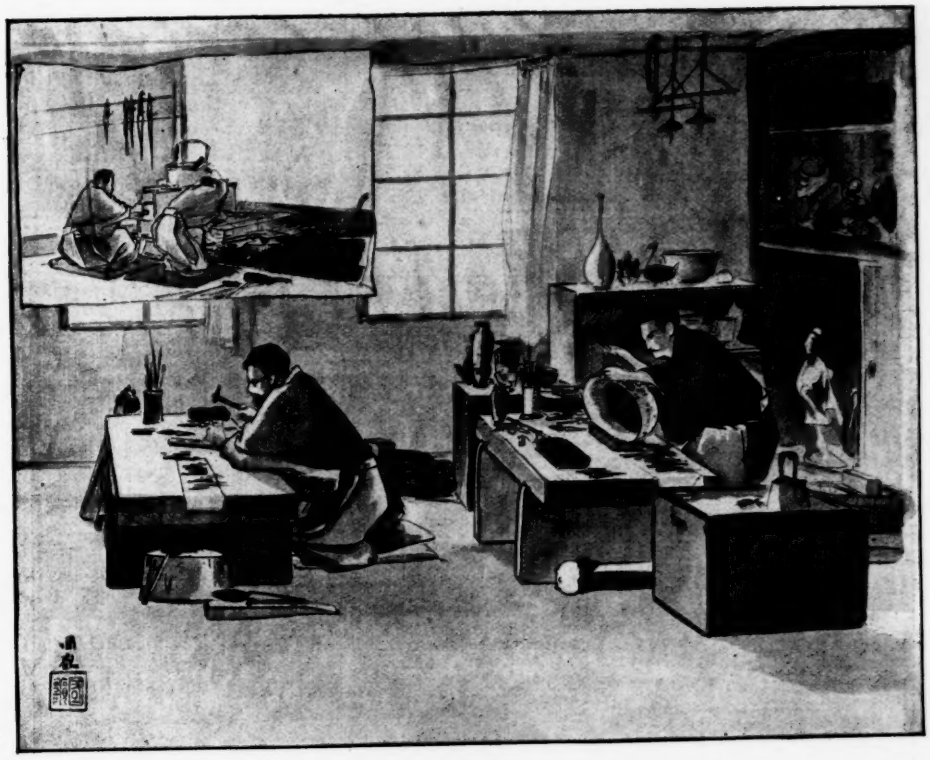
From the Painting by Kawabata Giokusho.

been taken about the best picture, and the ballot papers were being opened. No one was adjudged worthy of receiving the first prize. The honours were just equally divided between two for the second. Although Mr. Okakura speaks English like an Englishman, he had difficulty in finding any English equivalent for the Japanese signifying "Warmth and Gentle Gracefulness," which was the theme. It was very interesting to compare the various renderings of it by the different artists—a clump of ripe, red maple foliage in the glow of an autumn sunset; a single big, red rose; three or four pictures of prettily dressed Japanese girls; a fluffy group of little birds clustering around their nest on the branch of a cherry tree. The walls were all aglow with soft warmth of colouring. After the voting came criticism of each picture in turn—by the students first, and finally by the master and the visiting artists. These remarks were short and deliberate, but as a rule most severe and unsparing. It was only adverse criticism that appeared to be thought serviceable. The most brilliant artists among them were not likely to suffer from self-conceit. The great red rose was torn to fragments. An onslaught was made on the drawing of a little girl's figure alongside it. The foreshortening of her knee was the principal point of attack, whilst one of the critics went so far as to say that she was evidently no lady, and threw suspicions on her

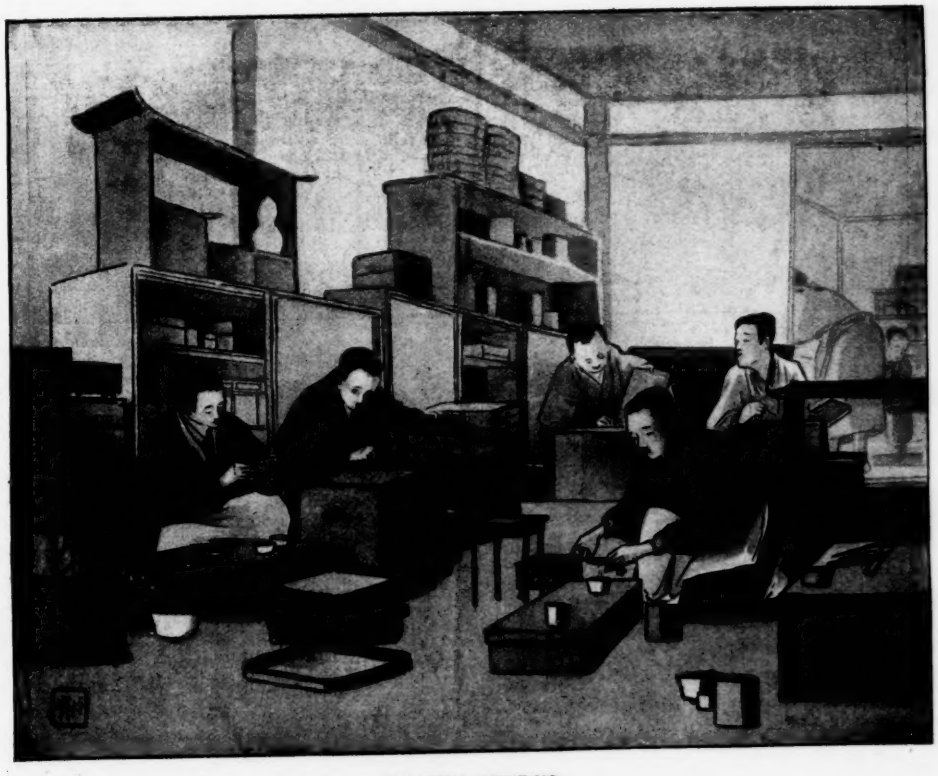


DUCKS IN WINTER.

From the Painting by Kawai Giokudo. Awarded a Silver Medal.



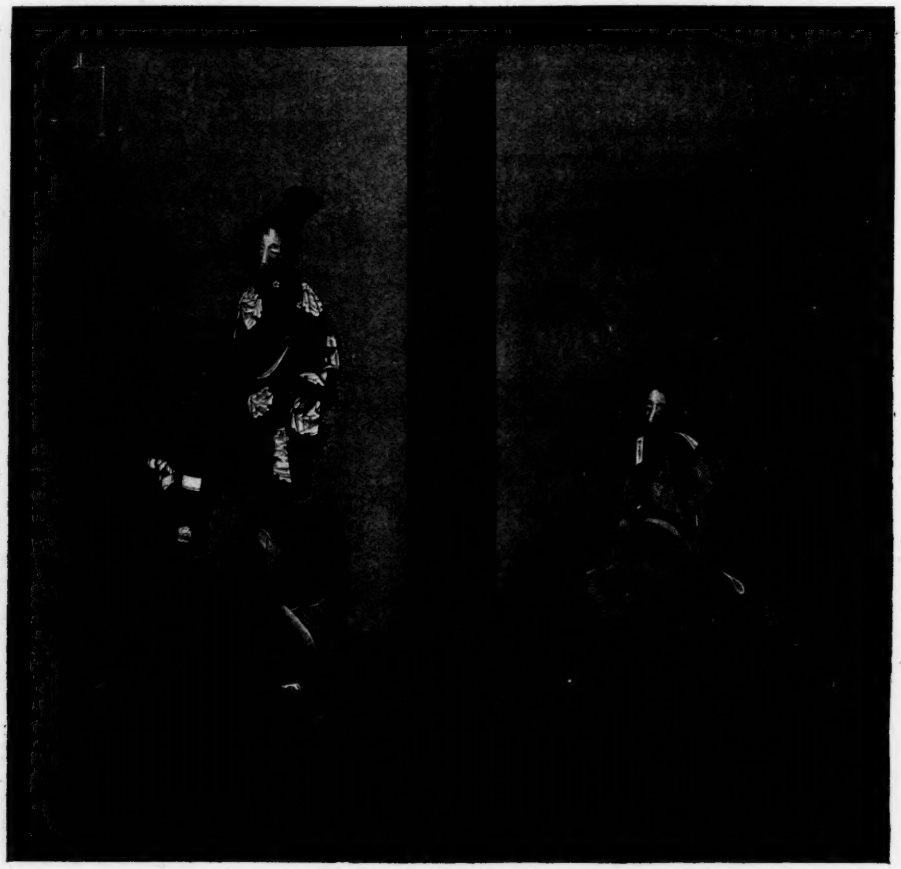
THE METAL WORKERS



POTTERY PAINTING

Drawn by Otake Chikuha.

moral character by saying that she looked as if she were one of the girls who had escaped from the Yoshiwarra. One of the visiting artists, a very old, white-haired man, was generally the last to speak, frequently with much kindness and approval. He was a picture in himself, under



LADIES OF THE SEVENTEENTH CENTURY.

By Tashiro Kogai. (Bronze Medal.)

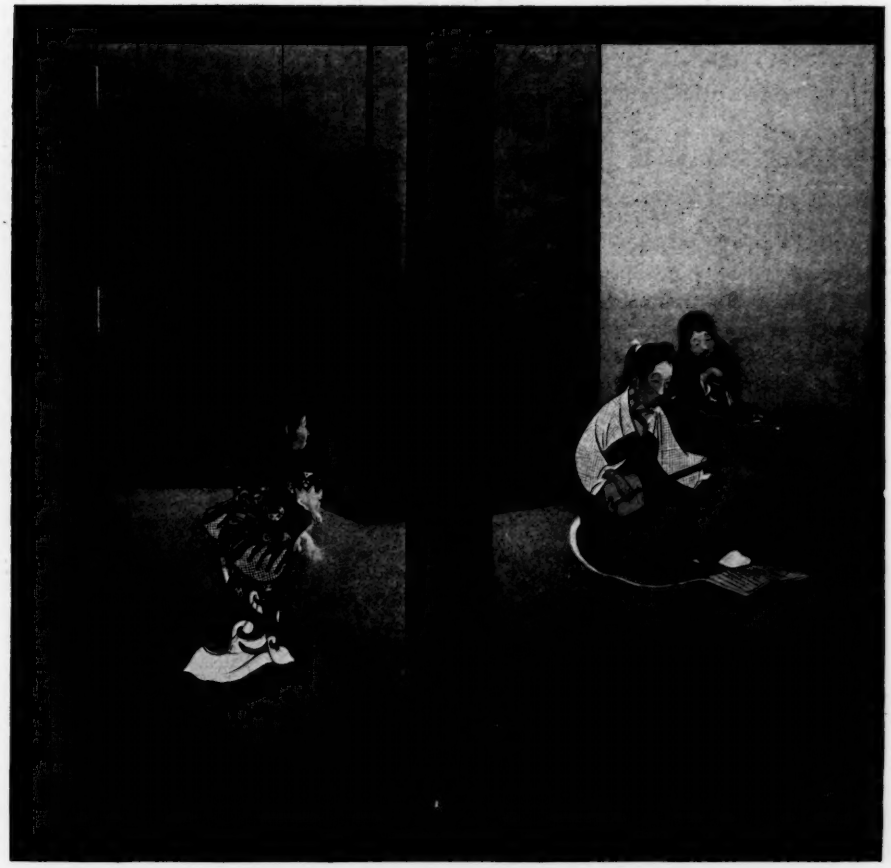
which might have been put the title "An Aristocrat of Art," such was the air of fine aristocratic distinction about him, from his delicate features and bright eyes centred in a web of wrinkles to the tips of his taper fingers that played with his silver pipe.

There is a wonderful power of expression in Japanese hands. They have the most beautiful hands of any people in the world, and there is a delicacy and refinement in the language spoken by their fingers. This has to be seen to be comprehended or appreciated. Watch a Japanese art connoisseur or collector, or better still his little wife, handling a piece of precious porcelain or jade, or some artistic ornament, and watch the soft, gentle, caressing touch of the fingers, which seem all the time, in a delicate way of their own, to be whispering phrases of admiration and of love.

It is curious to recollect that although cloisonné enamel was known three hundred years ago in Japan, it is only for the last quarter of a century that it has been brought to that perfection which it has long since attained in China.

There is a forge for the metal workers in the School, and ovens for the porcelain. Students do not live in the School, but have their own separate quarters outside. The studios of the School are always at their disposal.

Even the cost of living in the Quartier Latin in Paris, cheap though it is, would be about double what it costs a student in Tokio. All the members of the School devote one-third of the proceeds of the sales of their work to a common fund. This goes to the maintenance of



LADIES OF THE SEVENTEENTH CENTURY.

From the Painting by Tashiro Kogai.

the School, which is now in a flourishing condition financially.

Orders are frequently carried out by a number of artists together, and, at the time of my visit, one of the merchant princes of Tokio, who was a great patron of Art, was having an entire suite of rooms decorated by them. From a European standard of comparison their work appears extremely low in cost. There were few of the pictures in the exhibition that were priced over £15; the average would be, I think, between £8 and £10. So it was not surprising to find that about four-fifths of them had been sold.

One of the students, Mr. Otake Chikuha, was kind enough to make some sketches of the School for me, which show the members at work in the various branches of the Fine Arts which they practised there.

But what no sketches can adequately give was the delightful atmosphere of pure artistic feeling which seemed to pervade the whole place. There was a wonderful quietness and repose about all the surroundings, and a simplicity of life that was quite monastic.

After the "concours" was over, a meal was served, and European influence was more apparent in the tables and chairs and knives and forks than it was in the pictures. Perhaps this is a thing to be thankful for. It seems to be bad enough that the Japanese should be deserting their native costume for our hideous, although more serviceable one.

It is all right that they should model their arsenal on those of Europe, but it is devoutly to be hoped that they will not lose their own artistic ideas. It appeared to me that there is a wholesome reaction in progress in Japan. After a blind rush to follow Western ideas, after swallowing everything Western simply because it was Western, and in many cases failing to digest the ideas that they had bolted, they have now begun to "go slow," and are exercising a discriminating selection. They are beginning to see that it is not because things come from the West that

they are necessarily an improvement on their own; and they are becoming reconciled to their own merits, to the charm of their own habits and customs, their dress, and their art ideals.

I had the pleasure of visiting at the house of a Japanese nobleman. I wanted to take a photo of my hostess. Her ladyship looked extremely pretty in her native dress, but when I asked her to sit for her portrait, she said, "Please wait till I put on my European clothes." And when she re-entered the room the transformation was absolutely appalling. I did not imagine that dress could make such a difference. The Japanese themselves are beginning to realise this, and are anxious to return to their ancient costume. The adoption of European dress by the Court is due to the Empress, who was persuaded to make the change by the Marquis Ito.

The Japanese artists, however, have not changed their intellectual costume, and it is to be hoped that they will remain impressed by the idea that Japanese Art is a thing too delightful and unique for them to dream of inflicting such a loss on the world by abandoning its traditions. The Japanese may have many things to learn from the West, but that little Republic or Commonwealth of Art represented by the Yanaka Bijitsuin is one of the many things that might be taken by Western artists as a model well worth imitating.

NOTE ON "MRS. BRADDYLL," BY SIR JOSHUA REYNOLDS.

THIS picture is one of the latest of the President's fine portraits, having been painted in 1788, four years before his death. It was never exhibited in the Royal Academy until 1892, when, being shown among the Old Masters, the beauty of the sitter, and especially the opulence of the design, the mastery of the treatment, and, above all, the golden splendour of the rich yet delicate colour, fascinated every beholder. For this work Sir Joshua had a first payment of fifty guineas and another fifty later on. At the dispersal of the Braddyll pictures Lord Townshend paid eighty guineas for it, and at the sale of that nobleman's collection the Marquess of Hertford purchased it for £225. In all probability, could it come into the sale-room, £10,000 would not buy it now. The late Mr. Cousins engraved the picture in his mixed method, but after a number of impressions were pulled the plate was injured.

In 1784 or 1785 the lady ("Mrs. Bradylle," as Sir Joshua spelt her name) had her son painted by the same hand, and the picture found its way at the Braddyll sale in 1846 into the Rothschild gallery for 500 guineas. This portrait was engraved by Grozer, and the print was published on May 17th, 1785.

A portrait-group with the same beautiful lady, seated with a poodle in her lap, with her husband and son, was shown at the Manchester Art Treasures Exhibition in 1857 as "The Braddyll Family," and it was seen again at the Old Masters in 1890. It had been bought at the Braddyll sale by Smythe for 112 guineas, and a few years later from the Manchester Exhibition for 1,000 guineas. At Conishead Priory, Mr. Wilson Braddyll's home, were two full-lengths of the lady and her husband, by Romney, and a bust of her by John Nollekens, with her hair in touzled puffs, as in this picture. It was exhibited in 1792. Mrs. Braddyll was thirty years of age when Sir Joshua painted her portrait. The fact that it looks as if the sitter were much older may possibly account for the fact of its non-appearance at the Royal Academy at the time it was painted. On the other hand, Reynolds' failing health may have been the cause.

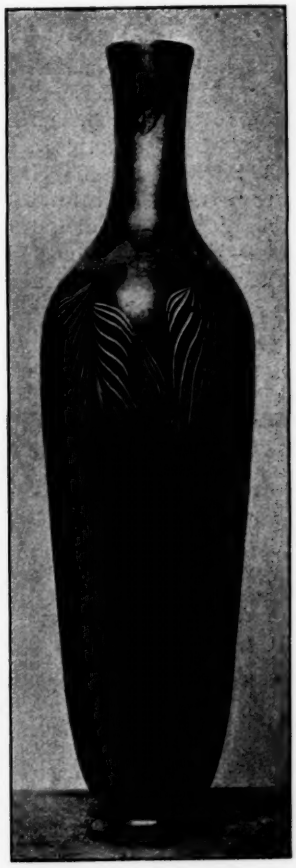


MRS. BRADDYLL.
By SIR JOSHUA REYNOLDS, P.R.A.,
In the Wallace Collection

FAVRILE GLASS.

By LEWIS F. DAY

THERE is an idea afloat which may claim to be emphatically modern; for at no period when craftsmanship was traditional did it occur to the artistic mind to ignore traditions of technique: the new idea is simply to pay never a thought to the glory of the past, but to act by the light only of individual genius—assuming, of course, the genius. We may claim, too, that this bright idea is British, though by no means alien to the Transatlantic spirit. An American is said to have confessed that his practice is to ask himself, what is the customary way of doing a thing, and then try it "the other way about;" but if the Britisher does not proceed on that principle, his work belies him. The wildest venture may by some lucky chance succeed; but it is only a very callow artist (or shall we say an amateur?) who runs imminent risks of failure, against which a workman fully fledged is safeguarded by the common knowledge of his trade. A man anxious above all to do a thing as best it can be done, not greatly concerned to show how differently he can do it from any who have done it before, begins by enquiring into the state of things as they exist; not till he is master of the actual situation does he move on in the direction which, if not the line of absolutely least resistance, presents only obstacles such as he can safely meet—of which by that time, and not till then, he is in a position to judge.



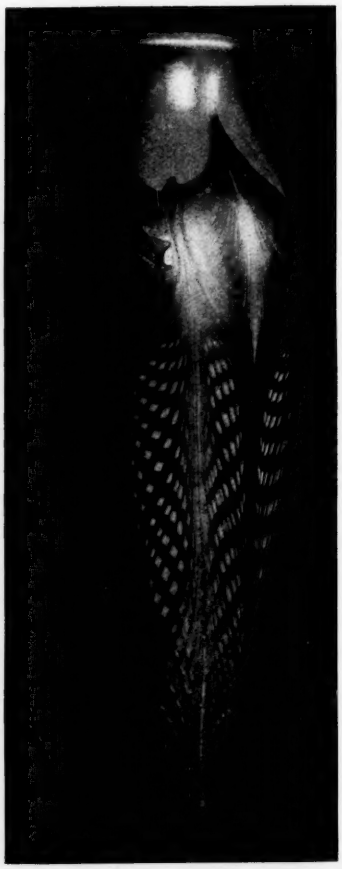
A "TIFFANY" VASE.

The theory that this workmanlike way of proceeding endangers the originality of the artist is a fallacy based on the supposition that originality is a thing as common as in reality it is rare. It can hardly even be called a test of originality: for the personal quality which will not bear exposure to convention was never worth calling the man's own. Mr. Lewis C. Tiffany has certainly done something new in his "Favrile" glass, though he has evidently not disdained to learn from the old world. No one acquainted with what has been done in glass, from the time of the Pharaohs to the days when Venice was a power, can fail to detect in "Favrile" glass the influence of what went before; but the first impression of it is its modernity, and, to the credit of the artist be it said, its unlikeness to what is now being done by others. For he is not by any means alone in striving after new developments in glass making. It was very clearly shown at the Paris Exhibition that the awakening of the industry is general. Glass has received its full share of the attention recalled of late years to the handicrafts. It is not so very long ago since the mention of art in connection with glass inevitably suggested Murano, and only Murano. At the present moment work of no less interest, and much less flimsiness, than the Venetian is being done in France, in Austria, in Bohemia, and in England, as well as in the United States. Endeavour takes in each country its own particular direction. The sobriety of the English work, the consummate if rather mechanical workmanship of the Austrian, the fantastic extravagance of the French, are characteristics more or less national, for all the individuality of, for example, M. Émile Gallé. So, too, American effort (as represented by Mr. Tiffany) takes a direction of its own. There is a tendency perhaps in "Favrile" glass, as in certain triumphs of European workmanship, to carry cleverness too far; it reaches sometimes a point at which it is the cleverness of the work which astonishes, not its beauty that charms. But at its most elaborate it does not go beyond the range of the furnace and the blow-pipe. Mr. Tiffany has set himself strict limits and has kept conscientiously within

them, and the result is an individuality of style or character sharply distinguishing his productions from those which have passed through the hands of the enameller or of the engraver—whose arts belong as much to painting and gem cutting as to glass. His art is no after-process; it is not exercised in working upon a glass vessel after it has been made, but in making the thing itself, a thing in which the ornament is part and parcel of the fabric. It is a principle of art that decoration shall not be extraneous to the thing decorated, not added to it but inherent in the design; Mr. Tiffany's practice makes sure that in his glass it shall be so.

He is not alone, of course, in keeping to the course of glass blowing, the safe and the sufficient course; it is the way also of our best English work; but our efforts are on a comparatively modest scale. Modesty is not precisely the word to describe the "Favrile" glass—if we may judge it by the display at the Paris Exhibition, where it boldly challenged the attention which no one with eyes to see could deny it. The glass shown at Paris was doubtless selected with a view to its effect in the exhibition. What is an exhibition but the Lists of Commerce, where a champion is allowed to brag, ready as he must be to support his pretensions? Certain it is that the gorgeous effect of the "Favrile" glass there shown was enough to make one wonder in what kind of domestic surroundings it would be in place. And though not all of it may have been designed with a view to palatial surroundings, there was not much to indicate regard for the taste of those who love simplicity. Mr. Tiffany, it is clear, loves colour, and strong colour too, and is afraid of nothing. In common with all adventurous modern glass workers, who seem without exception bent on pitting their chemistry against the accident of time and weather which has glorified the refuse of Phœnician and Roman glass kilns, he has been caught by the fascination of iridescence, and makes use of prismatic colour "for all it is worth." But he escapes the poisonous effects so easily to be produced by its means, and, by the adoption of a dull surface for his glass, mitigates, if he does not in every case subdue, the garishness to which it lends itself in glass. The texture of his glass is in itself remarkable, often quite silky in appearance, inviting the touch, and singularly sympathetic to it. At other times it is suggestive of some strange and unfamiliar metal, or, in the case of the lighter coloured and half opaque variety, reminding one of mother o' pearl. It has, too, at times a fibrous quality, which gives one the impression as though the material had been pulled or dragged after it had begun to cool—if that is possible.

This effect is most plainly seen in the opalescent glass, in which the artist indulges freely, handling it indeed with great discretion and to delicate effect. He resorts also to the constant use of quite opaque glass, which has been somewhat neglected by recent glass workers, though the Phœnicians and Egyptians of old showed what could be done in it. It would be absurd to say he has outdone, or equalled, the feats of the ancients. What modern artificer could reproduce for us the Egypto-Roman miniatures in solid glass preserved in our museums? But he has done what they did not do; and it is to the credit of his originality that he first thought of doing it; as it is to the credit of his craftsmanship, and that of his workmen, that he has successfully carried out a very ingenious idea. His new departure is based upon an old device, though in the result nothing could be further removed from Venetian filagree than "Favrile" glass. One of the most astonishing feats of the Murano workers was to produce a vessel of clear glass *in* which was a network of opaque white threads, so delicate in substance, so intricate, and withal so graceful in design, as to give colour to the thought that the glassworker must have been, no hard-handed mortal, but some gnome in the service of fairies. Who has not on first seeing such work marvelled how it could possibly have been done? The explanation, however, is simple enough. The



A "TIFFANY" VASE.



A "TIFFANY" VASE.

workman had but to arrange in a mould or cup a series of little canes of opaque white glass, nearer together or further apart according to the scheme of his design, and into this cup or mould to blow a bubble of clear colourless glass. To this the canes naturally adhere. Upon his drawing it from the mould, heating it, coating with an envelope of clear glass, and submitting it again to the fire, the two sorts of glass became fused into one homogeneous body. When, then, he proceeded to blow out the bubble again, and fashion it into the form of wineglass or whatever it might be, the threads of white in it followed unfailingly the lines of the vessel itself, keeping their appointed place, however long drawn out. The designer had, in fact, but to arrange the order of the canes round about the incipient bubble (embryo of the vessel to be), the breath of the blower did the rest, thanks to the ductility and tenacity of the material in its molten state.

It is on this hint that Mr. Tiffany appears to have acted. He works no longer in clear and opaque white glass, but in richest colours, no longer in mere lines and threads, but in blots and patches of colour; but his principle is still the same, to manipulate the bubble in the incipient stages, and leave the development of the design to the action of the blower's breath. The novelty of his process is in the quality of the glass employed, its many colours, and especially the way he works upon the not yet fully inflated bubble. Whether in the form of trailing threads of dough-like consistency, or "prunts" as they are called, or pieces of glass more carefully shaped, he attaches to it details which, as the vase takes final shape, are distended into the semblance of long leaves, or petals veined like flowers, or fantastic feathers, even of the particular eyed feathers of the peacock's tail. Precisely at what stages of the work the manipulation is done, and the number of times it may be submitted (doubtless again and again) to the fire, is Mr. Tiffany's secret; but there can be no doubt that the decoration is done while the glass is still in the molten state, and that the subsequent spinning, twisting, blowing, and so forth, do but develop as it were the pattern which was there already in the formless lump only just begun to be blown out.

The results are not less wonderful than those produced by the Venetians of old; more wonderful indeed, the process being carried further and to more astonishing developments. Some of the vases illustrated in our pages are triumphs of manipulation. The rendering of the feathery forms on pages 541, 542, and 543 is something



A "TIFFANY" VASE.

quite astonishing. One can but wonder at the skill of the workman who has control enough over a material so elusive as molten glass to fashion it deliberately into the elaborate device of the artist's imagining. It is to be accounted for only by the equal cunning with which the artist, for his part, has directed his fancy in the way it should go, or rather in the way molten glass inclines to go under the breath of the blower. Work of this kind is only to be accomplished by the most sympathetic co-operation of designer and executant—not, presumably, in this case one and the same person.

Evidence of the influence of the blow-pipe upon the design of the artist, or of the imperative conditions of glass blowing, is to be found in the fact that certain of Mr. Tiffany's vases recall, by the lines of their decoration, memories of Roman and Phœnician work. It is not that he has imitated one or the other. Nothing, we may be sure, was farther from his thought; it is that a process of work like glass blowing leads intelligent and sensitive artists of the Twentieth Century much in the direction it led intelligent and sensitive artists born before the Christian era.

The resources of modern chemistry give to the glass worker a palette of colour much fuller than the ancients had. That is not an unmixed blessing. We miss in compositions including a dozen or more different colours, to say nothing of varieties of aventurine, the breadth of colour characteristic of older and simpler work. But we get an unexampled richness And when it is remembered that (apart from opalescent and iridescent tints) there is always an element of uncertainty about the behaviour of vitreous colours in the furnace, it will readily be understood that the result is often as subtle as it is rich. No two pieces can ever in work of this kind be quite alike. The element of chance is always there ; and no one is readier to take advantage of the unexpected, when it happens to be in his favour, than Mr. Tiffany. Doubtless he has failures too; but he has not been so indiscreet as to exhibit them. Perhaps he puts them into the melting pot again (?), which may account for the costliness of even small, very simple specimens of "Favrile" glass when they happen to be superlatively fine in colour. Or do the failures reach the market *incognito?* "Favrile" glass by any other name would be at least as beautiful. The sound of the title suggests a French or Latin origin; but there is neither French nor Latin word which, when you come to think of it, explains in the least what "Favrile" may betoken. It may be based upon a name; in any case, it mystifies.

THE DECORATION OF UPRIGHT PIANOS.

By AYMER VALLANCE.

IT is fitting to follow up the consideration of the grand piano with that of the smaller instrument, the upright piano, to omit which, indeed, would be to leave the subject only half complete; notwithstanding, the character of the cottage piano, as distinguished from the grand piano, makes the former less amenable to artistic treatment, or rather, it makes such a process based on sound constructive principles well-nigh impossible. For the fact is, the upright piano is itself a structural anomaly. In this regard it is the exact converse of the grand piano; for while the latter, as has been pointed out, corresponds in external form with the interior mechanism, the outline of the upright piano, on the contrary, in no way so much as suggests the presence of that which is within. It is, in fine, an arbitrary and artificial, not an organic or natural product, the wires being obliquely strung or crossed to compel them into the compass of the rectangular box, set up on end. Not but what the device can boast a certain amount of warrant from the usage of a previous generation. Thus the so-called square piano, the form of instrument which prevailed at the latter part of the eighteenth century, is a modified grand piano, and constitutes historically the connecting link between the harpsichord-shaped instrument and the upright piano of the present day. The late Mr. George Du Maurier in "Peter Ibbetson" makes his hero record with what gratitude he received the gift of an old square piano, such as is usually banished, in favour of the smarter upright instrument, to the lumber-room and second-hand dealers' shops. For the exacting requirements of modern ears were not long content with the modest capacity of the square piano: it was soon determined that the nearest approach to the effect of the grand piano was to be obtained by arranging the strings on a vertical frame, a method that afforded the utmost range and volume compatible with economy of floor area in a room.

A curious elaboration of this principle was



FIG. 1.—PIANO BY MESSRS. J. BRINSMEAD & SON.

embodied in Steward's patent pianoforte, a specimen of which, dated about 1840, is to be seen in the Victoria and Albert Museum. In general appearance the "Euphonicon," as it was named, is not unlike a chamber organ, with wires, of course, in place of pipes. As regards the ornamental details it can only be said that they reflect the degraded taste of the period in which they were produced; but the instrument has this saving merit, at any rate, that it does not attempt to disguise or falsify its construction. However, the practical necessity of protecting the wires and the rest of the inner mechanism from the evil effects of our damp and grimy atmosphere would seem to require that the interior should not be exposed, but be boxed within some sort of outer case. The problem for the artist is how to treat reasonably and beautifully an object which has the grave initial defect of being built not fairly in accord with the organic conditions of the instrument, but artificially square, in violation of its proper nature. And so the way of the decorator is beset with difficulties. Admitted that the instrument with which he has to deal has no legitimate character of its own to guide him, the tendency is, in the attempt to impart some definite design to the work, to make it merely extravagant or eccentric, or else to commit the error of assimilating it to the shape of a sideboard, a cabinet, or a writing-desk. Often, indeed, a patron's caprice will require the artist, contrary to his better judgment, to perpetrate one of these very offences against good taste. It may happen that a piano is demanded for a particular room where it shall form a pendant to some other piece of furniture. In such a case, despite the advice of the manufacturer and the remonstrances of the artist, the thing, alas! has to be provided to order. Thus it is not to be believed that anyone of such obvious capacity as those on Messrs. Brinsmead's staff would have elected voluntarily to design a heavy, sideboard-like piano, as shown in Fig. 1, or that the manufacturers with their practical experience would have consented without demur to produce a piano so shaped as to afford so little room underneath the keyboard for the legs of a player seated in front of the instrument. Regarding this example, one would hardly guess, without being told, exactly what object of furniture it was intended to represent. On the other hand, whatever may be urged against the details of the ornament of another instrument by the same firm (Fig. 2), or that (Fig. 4) which was made by Messrs. Bechstein for the North German Lloyd Company, there can be no question but that it is unmistakably a piano. The last-named has two features which deserve particular notice. Firstly, the position of the legs or supports, set obliquely as they are towards the back of the instrument, gives a comfortable sense of space below the keyboard; and secondly, the rigid



FIG. 2.—PIANO BY MESSRS. J. BRINSMEAD & SON.

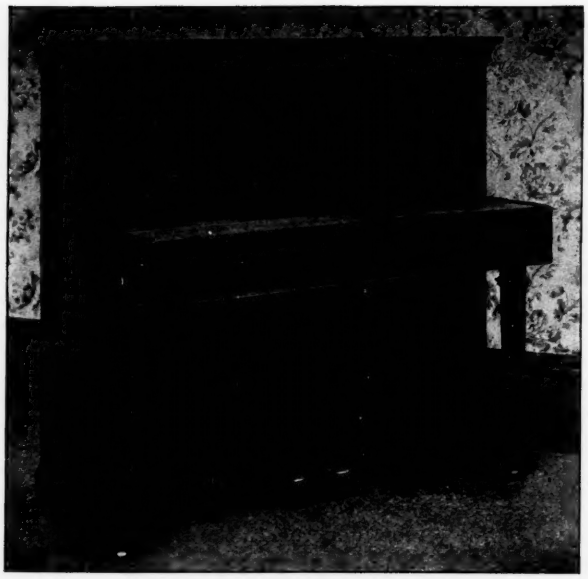


FIG. 3.—PIANO DESIGNED BY MR. T. E. COLLCUTT.

horizontal line of the top is broken by the introduction of a semicircular ornament rising above the head of the cupid, with great æsthetic gain for the effect of the whole.

It is remarkable how slavishly we adhere to the banal convention of a horizontal and flat top to the upright piano; a convention which is the more to be deplored since it affords occasion for the objectionable habit of using this part of the instrument as a shelf on which to stand a miscellany of irrelevant fancy articles. If only it were the rule instead of the exception for piano-tops to be made convex, or sloping like a house-roof, there would be the less temptation to place on this insecure eminence flower-vases filled with water, whereby the well-being of the instrument's interior is jeopardised and the sound interfered with. In a piano designed by Mr. Charles Voysey the last-named plan has, in fact, been carried out, the sides of the case terminating in gables. The top lid forms a high-pitched roof, one side of which, of course, slopes to line with the back of the piano, while in front the roof-plate is carried forward on corner posts to the level of the forward edge of the keyboard.

But not to anticipate. Among other upright pianos that (Fig. 3) designed by Mr. Collcutt for the Pacific and Oriental Steamship Company exemplifies about the most elegant decoration that could be, subject to a somewhat servile adherence to the stereotyped form. It cannot be wholly satisfactory inasmuch as the ornament is superficial, and the case itself devised on a non-architectonic basis. The piano (Fig. 5) designed by Messrs. Arthur (formerly of the firm of Nosotti) is executed in satin-wood, inlaid with colour decoration and panels painted on a gilt ground by M. Montblanc of Paris. The special feature of this piano case (which encloses an upright grand by Messrs. Erard) is that it stands very low in proportion to its length, the latter being enhanced by the unusual width of pilaster and cheek, the lines of which are carried down to the ground in the supports, consisting of double columns.

It was not to be expected that the artistic movement of recent years should consent to



FIG. 4.—PIANO BY BECHSTEIN, FOR THE NORTH GERMAN LLOYD COMPANY.

pass over the irrational ugliness of the popularly received type of piano without any efforts at reformation. Some of these, bizarre and capricious merely, like that of overlaying a cottage piano with details of ancient Scandinavian ornament (*see* Fig. 6), yet leave the main outline of the conventional fashion unchanged. Other attempts, again, more serious than the last-named, have come to be associated in general

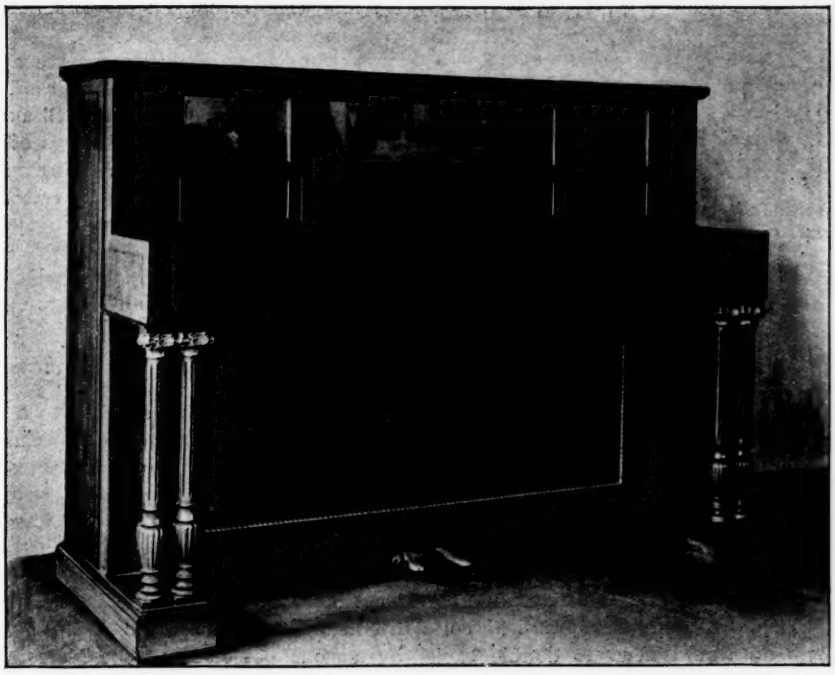


FIG. 5.—PIANO IN SATIN-WOOD. DESIGNED BY MESSRS. ARTHUR.

estimation with the Arts and Crafts Society. For it was at one of their early exhibitions that the public was first introduced to an instrument which has since supplied the *motif* for numerous followers to copy, with slight variations or amendments. The original was designed by Mr. Walter Cave, a thoughtful and able architect, in whose work soundness of construction is indeed the dominant factor. In his piano, upon which the manufacturers, Messrs. Bechstein, have bestowed the title of "Mediæval English," it was not enough for the artist that the supports or legs should be framed with a rail to connect them with the base of the piano; but also at the outer angles of the keyboard they are prolonged upwards, terminating with cups and sockets for carrying lights. This feature was distinctly a novel one, and although objection has been taken to it on the score that it seems to fence in on either side and to restrict the free play of the performer's hands, it has the advantage of making permanent and structural provision for lighting, and obviating the former practice of having the light either movable, and as such subject to be overturned, or set in sconce brackets attached to the face of the instrument

It may be said, in short, without exaggeration, that Mr. Cave initiated the greatest improvements that the piano-case has undergone in modern times, nearly every other recent design, with whatever modifications or developments, being founded upon his model.

Another prominent member of the Arts and Crafts Society, Mr. George Jack, referring to this subject in conversation, expressed his opinion that the ideal piano should be constructed with a keyboard as thin and as nearly a mere ledge as possible; the lid of it without step or slope; and the legs set not, as usual, at the extremities, but closer to one another, towards the middle of the keyboard. This arrangement would certainly be striking in appearance, but it would render it difficult, if not altogether impracticable, for two players to sit side by side for a duet and accommodate their legs. There is, moreover, the danger to be avoided of giving the upright piano the appearance of an escritoire. Other designers, again, have made it too much resemble a

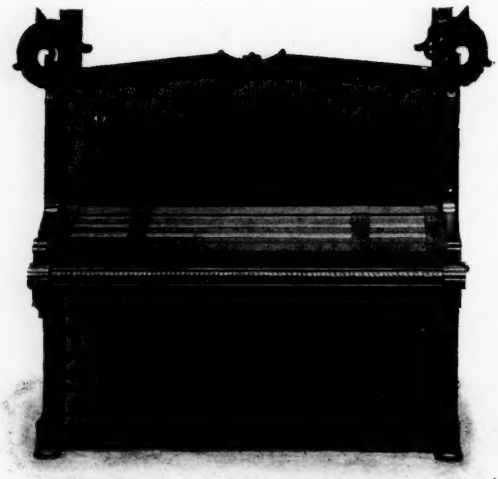


FIG. 6.—PIANOFORTE IN NORWEGIAN STYLE. MADE BY BECHSTEIN FOR H.I.M. THE GERMAN EMPEROR.

cabinet with cupboard doors. Remarkable as is the surface decoration of the pianos designed by Mr. Baillie Scott, yet even this clever architect has rather avoided than solved the problem of suitable treatment. Planned according to his scheme, however pleasing his pianos may be to the eye, yet they fail when closed to convey to the mind a clear conviction as to what kind of furniture they are; and when opened, with their widespreading doors, they not only require much space to stand in, but, furthermore, they would compel anyone approaching from right or left to make a considerable *détour* to avoid a collision. For practical convenience the doors would need to double back upon themselves in two or three leaves, and in that event both the colour decoration in painting or inlay, and also the elaborate hinges and metal fittings, would have to be modified to the extent of taking away a great part of their quaint and characteristic attractiveness. It is obvious that Mr. Baillie Scott's piano-cases are contrived in the first instance with a view to providing as large surfaces as may be for the display of ornament. But now that it is no longer the rule to stand the piano with its back flat against a wall, surely here is afforded a sufficient and legitimate expanse for decoration. I take it, of course, for granted that every artist will agree with me in condemning the wretched expedient of "draping" pianos with curtains or other textiles. Provided, then, that the back be movable (just as the top door in front is) for purposes of tuning and cleaning, there is no unanswerable reason why it should not be as substantial in material and as decorative in design as the other parts of the case.

How seductive is Mr. Baillie Scott's cupboard type and how its influence spreads may be noted from the drawing (Fig. 7) by a student in the School of Art at Bath. The materials in the latter instance may be different—the designer, in fact, proposes to use dark mahogany with copper fittings—but the main outline is similar to, and therefore open to precisely the same criticism as, the above-named.

Yet another and still more recent example is Mr. Gilbert Ogilvey's upright grand piano (Fig. 8), manufactured by Messrs. Broadwood. Exception has been taken to the legs of this instrument on the score of their being too slight for their purpose. But when it is remembered that all the real weight is centred in the solid body of the piano, and that the keyboard is after all but a projecting ledge, the criticism cannot fairly be upheld. What, however, may rightly be objected to is the incongruous mixture of styles. Thus beneath the keyboard are three carved panels of the linen-fold type of pattern, which cannot belong properly to a later period than the latest Gothic; the legs and their framing are, if anything, somewhat Jacobean; while the ornamental inlay of the upper part, handsome and costly though it be, has a decidedly modern savour. If the artist had adhered to one standard only, he might have produced at least a plausible design. As it is, unfortunately, his inconsistencies are too patent to be forgiven by anyone possessed of the historic sense. For the rest this piano-case is constructed on just the same principle as the last-named instance, and belongs therefore to the category of cupboard-pianos.

Mr. Baillie Scott's practice, it is true, is based on definite reasoning. Thus, he seems

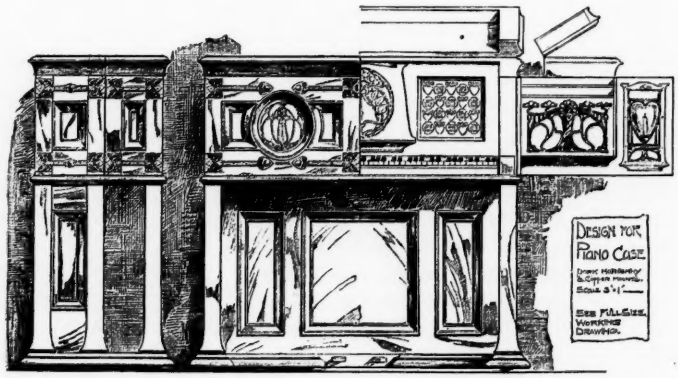


FIG. 7.—DESIGN FOR PIANO CASE BY G. E. KRUGER.

to start with the thesis that the projecting keyboard is an excrescence — though hardly justified in so regarding what is an integral necessity to the instrument — and accordingly he tries, by bringing forward the sides and boxing in the upper half with doors, to "incorporate" the part to which he objects in the body of the instrument. To my mind he has succeeded simply in masking what in the nature of things it was impossible to abolish. At the same time he contends that all the additional woodwork surrounding the keyboard, no such precaution need be observed. What great possibilities in this respect there are of decoration by means of carving, colour, or inlaid work, examination of a collection of old-fashioned musical instruments, like those, for instance, at the Victoria and Albert Museum, abundantly illustrates.

To sum up, the radical disadvantage in any artistic treatment of the familiar form of the upright piano is due to the fact that the instrument is structurally a non-natural one, its shape not being evolved out of musical necessi-

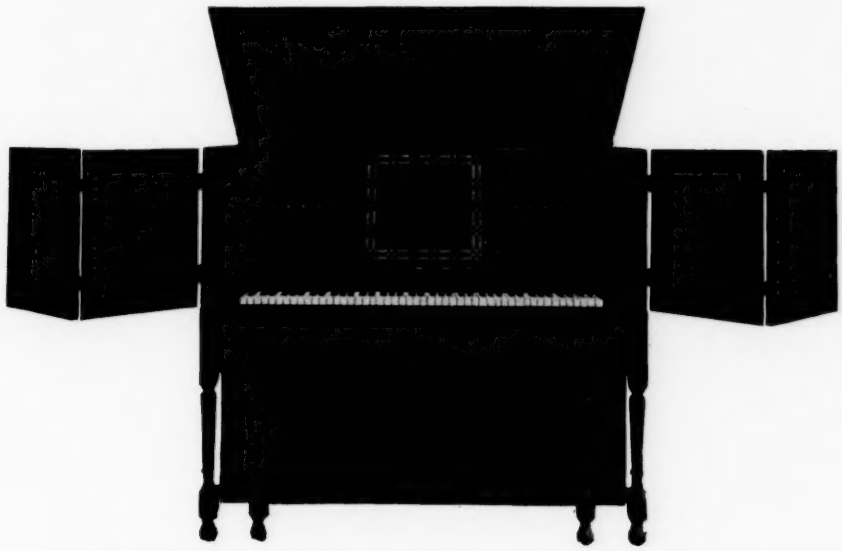


FIG. 8.—PIANO DESIGNED BY GILBERT OGILVEY FOR MESSRS. BROADWOOD.

by acting as a sounding-board, is a positive benefit to the acoustic properties of the piano. In place of the folding or adjustable music-rest of the ordinary type, Mr. Walter Cave introduced a fixed shelf from end to end of the piano: Mr. Baillie Scott changes this shelf to a sloping book-desk occupying the same position. Thus it is that one idea begets another, and successive improvements are inaugurated.

The decoration of the keys themselves may be thought a small matter, perhaps, and yet it is one that should not entirely be overlooked. It must always be borne in mind that the notes ought to appear severally black and white; and, therefore, no elaborate decoration that would tend to diminish the plain distinction between black and white, or to disconcert the player with a sense of strangeness, is admissible. Observed this condition, the upper surface of the keys may well be enriched with delicate filigree ornament. As to the vertical face of the keys, ties, but such that has been forced upon the mechanism from without. Modern habits of overcrowding, and the necessity under which the majority of us live of economising the area space of our dwelling rooms, make some sort of modification of the grand piano essential; but hitherto, it seems, we have proceeded on wrong lines, because no finality has been reached, and the perfect type of piano for general use yet remains to be discovered. What that is to be I for one cannot pretend to foretell. Its author, besides being a decorative designer of experience and taste, will have to possess a thorough knowledge of mechanical and musical requirements; else there must continue to be an irreconcilable conflict of rival claims, the most attractive drawings of the artist being for the most part impossible to execute and unserviceable for actual use.

It may be that ultimately we shall find it best to revert to the original idea of the

instrument, giving it the picturesque, irregular outline that would be produced by the wires of a grand piano being strung perpendicularly instead of horizontally, the keyboard, of course, being fixed at right angles to the wires. Such a plan would entail no violence to the mechanism of the instrument. It would show at a glance the piano to be no other article of furniture than a piano; and so, out of this most simple and obvious method of treatment, there might reasonably be expected to develop a form at once appropriate to use and beautiful to behold.

BOOKS UPON ART: GEORGE JOHN PINWELL.*

IT is twenty-five years since Pinwell died, having already, at an age when most men are but beginning to make their mark, stamped his influence upon latter-day art and helped to form a school which extended in the direction of idyllic realism the benefits of the Pre-Raphaelite movement. And now, with a just apology for the tardiness of circumstances, Dr. G. C. Williamson has the happy distinction of being the first to do literary honour to Pinwell's memory. The book is to be heartily welcomed, although some regret may be allowed that it did not take a rather different line; too much of it is given up to the reproduction of sketches which, rough in form and without the colour that is their chief charm, give but the shadow of their substance when reduced to black-and-white half-tone; while, on the other hand, of the woodcuts, through which, in spite of the engraver's intervention, we do get fairly near to the artist's original work, only about half a dozen have been given, and those, unfortunately, on paper little adapted to sympathetic rendering. Taken, however, in conjunction with the knowledge of Pinwell's work that every self-respecting art lover possesses, the book cannot fail to stimulate fresh interest and quicken old admiration, which, without some available present reminder of an artist's record, is apt to lie dormant. Except in the library or scrap-book of the industrious collector of the "sixties," Pinwell's work is little available for study; and, though his reputation is safe, the particularities of his method and the many minute points which make up his charm are liable to be forgotten. Pinwell's art played happily in two directions; it touched upon the past, the age of romance, with a delightful assumption of intimacy and probability; while to the life of to-day it brought an idyllic and old-world flavour, too subtle, too much the outcome of a temperament, to lay itself open to the conviction of falseness. This interchange of realism and romance in Pinwell's work is very pretty to watch; it is the secret of a great deal of his charm, and it is through this faculty for placing himself there, in his renderings of mediæval life and legend, that he comes most evidently into line with the Pre-Raphaelite illustrators, whose invention of "document" is so vivid and wonderful a gift of their school. Pinwell has helped in art the movement which has more slowly worked itself out in literature—the bringing into discredit of what Sir Walter Scott in partial self-criticism described as "the big bow-wow" method of dealing with romance and history. In pictures such as "The Pied Piper of Hamelin," both in the "children" and the "rats" episodes, or in black-and-white illustrations like those to Jean Ingelow's poem, "The High Tide," real people seem merely to have stepped back into old-world surroundings, and show us their real emotions without any posturing under ruffle and doublet, while all round them the by-play of actual life goes on. Often, too, one may notice, or be satisfied without noticing, how a sharp thrust of realistic effect lodges conviction in some scene of past manners and customs. Consider, for instance, the value of the weather-realism in the woodcut which represents a flooded town, one of "The High Tide" illustrations before mentioned. The heavy leaden light on the walls and roofs, the skilful management of which excludes the cheering effect of an overhead space of sky and makes the only white patch in the composition be the light which strikes sharply up from the flood filling the street. Realism of that sort gives good value; it is quite different from the dull, useless realism which defiles so much of modern French art in its treatment of history or romance; it is essentially economic realism finely selected and concentrated, the result of intellectual force, of originality and conviction. Another note which one sees giving a delightful accent to Pinwell's work is the naturalism then so newly applied, and going so far in a medium

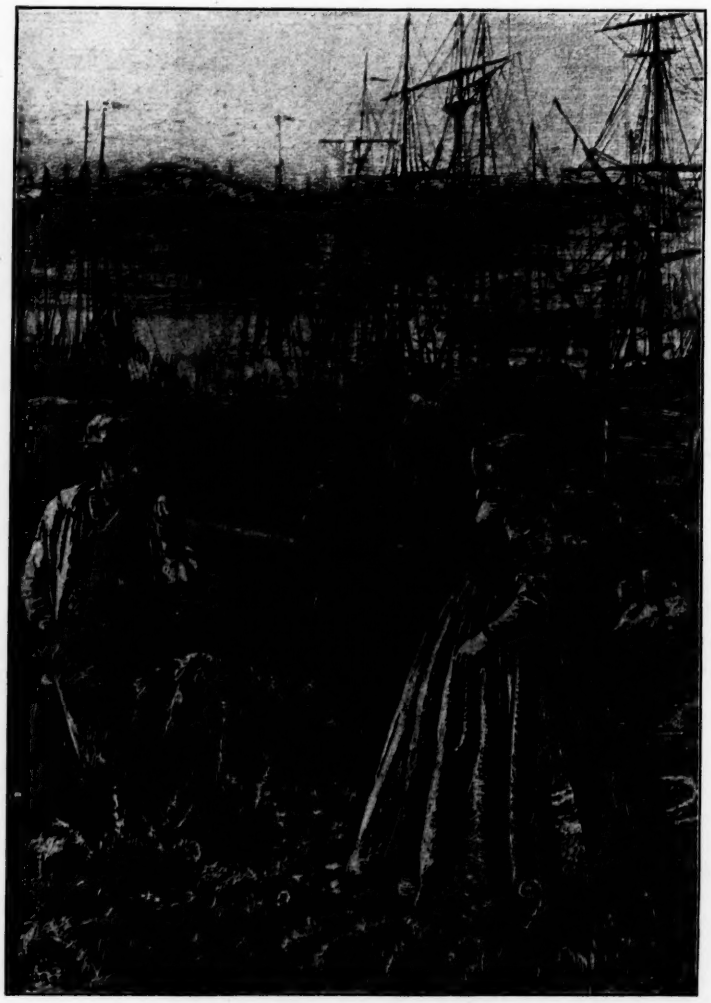
* George J. Pinwell and His Works. By George C. Williamson, Litt.D. (George Bell & Sons, 21s. nett.)



THE PIED PIPER OF HAMELIN: RATS!

From the Drawing by George J. Pinwell, in Mr. J. S. Budgett's Collection.

so full of conventional limitations as line-drawing in black-and-white. The crisp light upon cabbages, the blaze of heat on open spaces of field and wall, the actual varieties of texture, were then so many problems of which he and his fellows were inventing solutions as they went on. Their art, we say now, was so English; we are apt to forget, having assimilated its teaching, how original, how open-minded it really was.



THE QUARREL.

From the Drawing by George J. Pinwell to the Poem "The Sailor's Love." ("English Rustic Pictures," 1868.) In Mr. H. T. Hartley's Collection.

In the matter of design and composition there are points which relate Pinwell more nearly with the Pre-Raphaelites than is shown in his tendency toward naturalistic discovery. One very noticeable thing in the compositions of the Pre-Raphaelites is their love of straight-line, a love which has always given to their most richly schemed designs a certain ascetic element, an element at least of orderliness and restraint. For Pinwell, and all the draughtsmen of the crinoline period, the discovery was very happy; behind the bulbous draperies of the mid-Victorian period nothing came better as a background than the straight lines of walls and hedgerows, the sharp diapering of fields and garden-paths, so typical of the rural and domestic surroundings of English life. A very cursory glance through Pinwell's illustrations and pictures will show how large a part straight-line had in his method of building up a composition. In a good deal of his work also, Pinwell had a slight tendency to that crowding of figures or of interesting accessories which gave a peculiar quality to the most characteristic compositions of Pre-Raphaelitism. But Pinwell had not that "intense" or "precious" note which by some is valued, by others rebuked, in the work of the earlier school; his tendency, though idyllic, was mainly to bring out romance and beauty into the open air and to express them in terms of actual life; that of Pre-Raphaelitism was to take real life and cage it wonderfully. In their pictures one gazes curiously into an enchanted and jealously guarded world, at an infinity of microscopic realism wonderfully removed from nature. They show us life in a Dutch garden; the garden of Pinwell and his school was a landscape one.

LAURENCE HOUSMAN.

THE COLLECTOR:

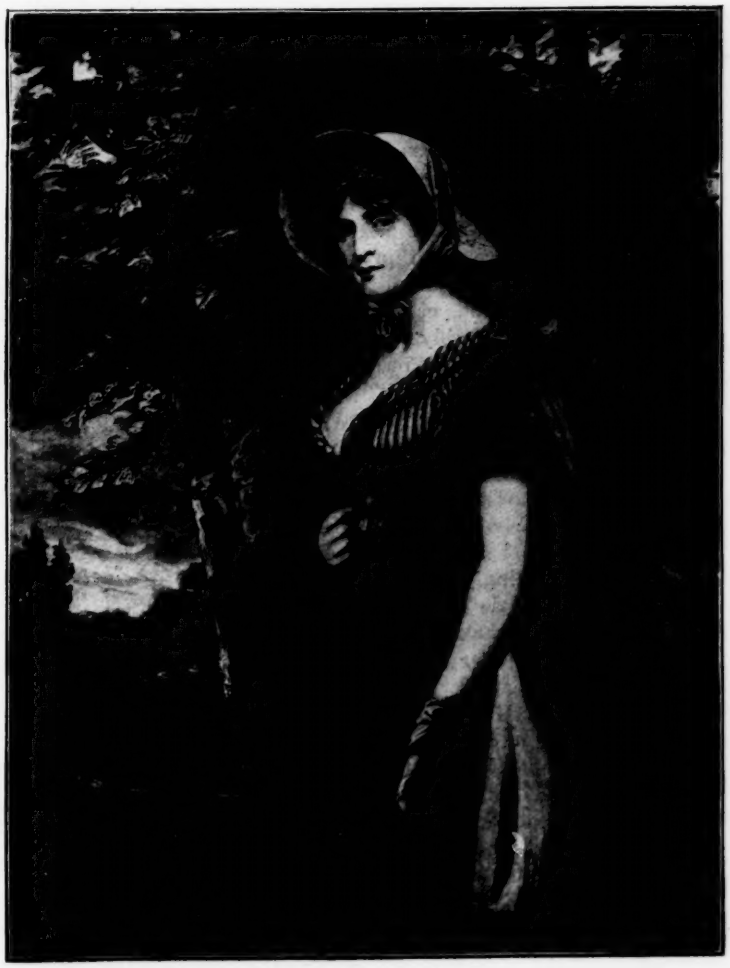
ART SALES OF THE SEASON.*

PART I.—PICTURES AND DRAWINGS.

By W. ROBERTS.

FOR many years now no season of art sales has been so poor as to be without at least one special feature, some unexpected phase, which has distinguished it from those which preceded and those which came after. The season which has just closed is no exception to this general rule, for it might quite well and appropriately be described as the Hoppner year.

Record prices for books, pictures, engravings, and objects of art generally have become so numerous and frequent during the last season or two that they have almost ceased to excite much surprise. When, however, a work of a third-rate painter like Hoppner out-distances every other artist of the English school, and practically of every other school, one begins to wonder where it will all end. The late George Redford gives in his "Art Sales" only eleven examples of Hoppner as having realised prices worthy of record from 1827 to 1886, and only five of these run into three figures. The portrait of Lady Louisa Manners, afterwards Countess of Dysart, in a landscape, dressed as a peasant, which realised the enormous sum of 14,050 guineas, at Messrs. Robinson and Fisher's on June 27, was undoubtedly a work of the highest quality, but not by any means so superb a work as the same artist's "Miranda." [Moreover, what may be a replica, but is more likely the original, exists in the collection of Lord Dysart at Ham House.—Ed.] The portrait-painting of commonplace and uninteresting men and women, which Reynolds, Romney, and Hoppner carried on year after year, was undoubtedly bad for their art as a whole, but now and then they were fortunate in securing a sitter who drew forth their highest artistic abilities. This was clearly Hoppner's experience in connection with the beautiful daughter of the fourth Earl



COUNTESS OF DYSART.

From the Mezzotint by Charles Turner, after Hoppner. Sold for 14,050 Guineas.

* With the exceptions indicated, the sales are understood to have taken place at Messrs. Christie, Manson, and Woods', to whom, with the various buyers, we are indebted for permission to reproduce the accompanying illustrations.

of Dysart. She was born in 1745, and lived until 1840, thus attaining to the great age of 95 years. The picture, on a canvas 51 inches by 41 inches, is well known through the engraving—which gives but a poor idea of the beauty of the portrait—by Charles Turner, which was published early in the last century. Curiously enough, this engraving itself has become very rare, and two days after the sale of the picture a brilliant proof before all letters realised £200 at Messrs. Sotheby's.

Apart from this feature, and the astonishing price paid for the pair of Louis XV commodes —to which particular reference will be made in a later article—the season has been an exceedingly commonplace one. No first-class collection of ancient or modern pictures, nor of objects of art in the wide sense of the term, has come under the hammer. But, as is oftentimes the case, the season's deficiency in one class of objects of art is nearly always counterbalanced by an abundant supply of another kind.

Indeed, it is more than probable that the actual amount of money which has changed hands at Christie's and elsewhere during the 1901 season is considerably above the average. If big collections have been conspicuously absent, the number of small properties — of properties, that is, which vary from a single lot up to twenty-five or thirty lots —which have been sold is phenomenal. If there has been no sale which could compare with the Magniac of 1892, the Heckscher of 1898, the Bardini of 1899, or even such an extensive and exceedingly miscellaneous collection as that of Madame de Falbe of 1900, there have been other sales to make up the average grand total. At Christie's, for instance, two sales, one of which does not come within the scope of this annual review, the Royal sherries and the sale of jewels, etc., on July 9, respectively added £18,400 and about £48,000 to the year's turnover. It would require an exceedingly fine collection either of pictures or of objects of art to realise a corresponding total. From the auctioneer's point of view, therefore, the season 1901 has been a distinctly good one, whatever it may have been to the collector generally. The following list includes the principal sales of objects of art and vertu during the season which closed with July last:—

Jewels, miniatures, etc., July 9	£48,000
Hope Edwardes and others, April 27, pictures	46,291
Hope Edwardes, silver, objects of art, furniture, April 24-26	35,780
Miscellaneous properties (Robinson & Fisher), June 27	33,800
Bunbury and others, June 28, porcelain and furniture	26,000
Henry Blyth, mezzotint portraits, March 11-13	21,717
Lord H. Thynne's old Chelsea, etc., July 7 ...	£18,000
Arthur Kay, collection of old masters, May 11	13,620
James Reiss, etchings and engravings by the old masters, May 6-10	10,759
Hubert Martineau, modern pictures, March 2-4	9,447
Dudley W. Macdonald, old English porcelain, November 26-28, 1900	8,679

These eleven sales show an aggregate total of £272,093, so that the various and accumulated evils which ushered in and dogged the footsteps of the year 1901—the increase of income-tax, the continuance of the exceedingly costly war in South Africa, and the unprecedented call on the purses of the charitable—do not appear to have affected auction-room art sales in the slightest degree. It is reasonably certain, however, that but for the war at least one first-rate collection of modern pictures, and probably many other more or less important and extensive collections of objects of art, would have found their way to King Street, and it is an obvious certainty that no fear or hesitation need have been entertained in throwing them on the market during the season just closed. The sales at the Royal Academy appear to have been considerably above the average; whilst the sales *à l'aimable* have been good—the long lost Gainsborough portrait of the Duchess of Devonshire, we are told, found a ready and eager purchaser in Mr. Pierpont Morgan at £30,000, which scarcely more than represents the compound interest of the amount paid for it nearly thirty years ago. It is more than probable that Messrs. Agnew, if they had not accepted Mr. Morgan's offer, could have secured at least £40,000 for this picture by "holding on" a little longer, for I understand that a small syndicate would willingly have given that amount.

To return, however, to the actual sales in the auction rooms: the number of pictures sold under the names of the very early Italian masters has been about the average; those which call for special mention may be counted on the fingers of one hand. By far the most important was a signed and dated (1506) example of Andreas da Solario, the Milanese artist who, on a *lucus a non lucendo* principle, was known as "del Gobbo." The picture was a representation of the Annunciation, an interior with the Virgin kneeling at a table, on panel 30 by 31; at the Kay sale this sold for 2,000 guineas. The Earl of Ashburnham's small collection, on July 13, included an example of Bartolommeo Montagna, with the Resurrection in the centre and saints in the two niches, 64 by 68, and this went for 660 guineas. The only other very early Italian picture which calls for notice was an example of Francesco Francia, a full-length nearly life-size picture of Saint Roche, the patron saint of

prisoners and the sick, standing in front, a mountainous background, with a river and castle on the left, on panel 84 by 62, signed and dated on a scroll "Frãcia Aurifaber, MCCCCCII." This was at the Old Masters in 1885, the owner being Sir Walter Farquhar; on June 15 it realised 470 guineas. Although not an early Italian master, Guardi may be conveniently included here, Mr. Kay's picture of the Bucentaur followed by numerous gondolas, 17 by 26, selling for 400 guineas; whilst a view of the Piazzetta of St. Mark's, Venice, 16½ by 26½, sold for 280 guineas on March 25.

Of the very early Flemish painters, a remarkably rich and brilliant example of J. de Mabuse was sold on April 27 for 2,400 guineas; it is a portrait of Jacqueline de Bourgoyne when a child, in red dress with embroidered white sleeves and cap, jewelled necklace and pendant, on panel 15 by 11. An interesting portrait of himself by Jan Van Eyck, in brown dress with fur, on panel 16 by 12, sold for 255 guineas on the same day as the Mabuse. A similar "portrait of the artist" by Murillo was among the treasures of the Hope Edwardes sale, and fetched 2,720 guineas. This well-known portrait, in which Murillo is in a black dress with slashed sleeves, is 30 by 24, and passed from the collection of the Conde de Maule, Cadiz, into that of Mr. Standish, at the dispersal of whose pictures in 1853 it realised 330 guineas; it is described by Curtis, and was sold by Mr. J. W. Marshall in 1880. A large picture by the same artist, the Magdalen, in pink and white robes, in a cavern, three cupids playing musical instruments and singing above, 62 by 36, from the Baron de Beurnoville's collection, realised 520 guineas on June 15. The only picture of Velasquez which need detain us is Mr. Kay's portrait of an old woman in black dress, holding a book, 25½ by 19, which realised the high amount of 950 guineas.

Hobbema maintains his premier position among the artists of the Dutch and Flemish schools. The Rev. W. T. Blathwayt's view of a woody country, interspersed with houses, forming apparently a straggling village — a picture of very fine quality, which realised the second highest price, 9,400 guineas, on April 27—is on panel, and measures 30 by 42½. It is signed and dated 1665, is described in Smith's "Catalogue Raisonné," No. 86, and was purchased by Messrs. Laurie. It is here reproduced. Another example of this master, with a much longer pedigree but not nearly of such fine quality, was sold for 2,250 guineas at Robinson and Fisher's on May 23. It is a rural village scene, with a view on a high road, on the right of which is a church, and with figures; it measures 21 by 26, and came from the following collections: Moulman, Amsterdam, 1813, 2,050 florins; Lapeyrière, Paris, 1817, 7,100 francs; and Geo. Morant, 1832, 270 guineas. An unusual example of B. van der Helst was in the Hope Edwardes sale, a half-figure portrait of the famous Admiral De Hoche-Pied, in yellow doublet with gold embroidered sleeves and bandolier, long dark hair falling over his shoulders, on canvas 48 by 38; this sold for 1,900 guineas. A fairly good portrait of an unknown gentleman, by the same artist, sold in the same collection for 260 guineas. The only important example of J. Ostade was a landscape, with horsemen halting at a rustic inn, with figures on a road, 41 by 60, signed and dated 1649; this sold for 950 guineas on January 19, as against the 125 guineas paid for it at Sir W. W. Knighton's sale in 1885. The Hope Edwardes example of J. van der Heyden, a view in a Dutch town, with a representation of a religious procession passing along a broad street, an exquisitely finished production, with many figures appropriately introduced by Adrian van de Velde, on a little canvas only 8¼ by 10½, was sold for 920 guineas, a price which compares very favourably indeed with that at which it was previously sold, *e.g.*, Countess of Holderness, 1802, 60 guineas; Edward Coxe, 1807, 63 guineas; and John Dent, 1827, 60 guineas. It was also in the sale of Sir Charles Bagot's collection, 1836, and is described in Smith's "Catalogue Raisonné." A characteristic picture of four Dutch men-of-war in a breeze, the Admiral's ship firing a salute, by W. van de Velde, signed and dated 1658, 36 by 51, sold on March 25 for 480 guineas; and a pair by W. Mieris, a vegetable and fruit shop and the companion, on panel 15½ by 13, formerly in the T. H. Hope collection, and described by Smith, realised 580 guineas on July 13. Good pictures by other Dutch artists—J. Both, the two Ruysdaels, A. van der Neer, and so forth—sold at various prices up to 300 guineas each, but do not call for special mention. The season's sales included two interesting works of Van Dyck—"Jupiter and Antiope," 43 by 58, from the Earl of Coventry's collection, sold on June 15 for 850 guineas; and another classical scene, "Rinaldo and Armida," with a river nymph and cupids in *grisaille*, 22 by 16½, sold for 400 guineas in the Hope Edwardes sale. The pendant picture, from Sir Robert Peel's collection, is now in the National Gallery.

A most interesting work of Rubens, inherited by the late Mr. Alfred Buckley from his relative John Thomas Batt, a well-known figure in art circles of the end of the eighteenth century, was sold on May 4. It is a triptych, and is an original sketch for the altar-piece in Antwerp

Cathedral: it is "painted with a bravura freedom and a rich impasto of colour," and is on panel, the centre one 26 by 20, and the wings each 26 by 10½; it realised 3,200 guineas. Another finished sketch for the same picture was purchased at the Harman sale in 1844 for 750 guineas by the late Mr. Holford, and is doubtless now at Dorchester House. It is interesting to note that Rubens received 2,600 florins, or about £334, in 1610 for the celebrated masterpiece,



LANDSCAPE.

By Hobbema. Sold for 9,400 Guineas.

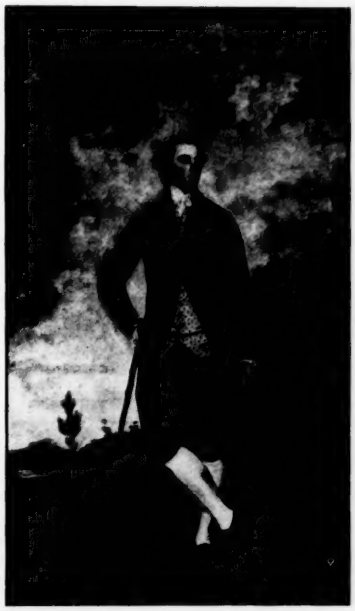
which is said to be the first public work of the artist after his return from Italy, although this has been disputed.

In addition to Hoppner's "Countess of Dysart," some very interesting pictures by artists of the early English school have come up for sale during the past season. Another portrait—a full-length of Mrs. Farthing, sister of Sir George Stuart, the eminent organist and composer—ascribed to Hoppner, but much more probably the work of Owen, was offered for sale at Messrs. Robinson and Fisher's, and was knocked down at 8,000 guineas. A portrait of Mrs. Palmer, *née* Gascoigne, in white dress with black shawl, large hat with blue ribbon, 30 by 25, catalogued as by Gainsborough—to whom is now ascribed nearly every eighteenth century portrait of a lady with a large hat!—but distinctly the work of Hoppner, sold for 1,950 guineas, at Christie's, on July 13. A Hoppner portrait of Mrs. Batt, wife of J. T. Batt mentioned above, in white dress, 30 by 25, was in the late Mr. Buckley's sale, and produced 540 guineas.

Only one fine Romney has been sold during 1901, and this was the very beautiful portrait of Mrs. Dorothy Champion Crespigny, the fourth wife of P. C. Crespigny, King's Proctor, whom she married in 1783; in 1804 she became the wife of Sir John Keane, and died in 1837. This portrait, of which an illustration is here given, was painted in 1786, and for it the artist received 40 guineas; it now fetched 5,600 guineas on April 27, the purchasers being Messrs. Agnew. This fine portrait was one of the revelations of the Grafton Gallery exhibitions of Romney's work. Romney also painted Philip C. Crespigny's third wife (*née* Brooke), but no trace of this has been discovered. The Buckley sale included a Romney portrait of Lady Georgiana Buckley, in white dress with coral necklace, 60 by 47, 530 guineas; and Sir Henry Meysey Thompson's small collection, removed from Hamilton Place, Piccadilly (March 16), also included a Romney, a full-length of Mrs. Braddyll, in white dress with red robe and blue sash, 420 guineas; as this portrait was purchased in 1865 for 29 guineas, the investment was not at all a bad one. An early Romney may be mentioned: it is a family group of a gentleman in brown dress, his wife in blue dress with fur, and their young daughter in pink dress, 51 by 41; this picture, which realised 200 guineas on April 27, is especially remarkable in that it is signed and dated 1763—a year after Romney came up to London. Neither the portrait of Lady Augusta Murray, wife of the Duke of Sussex, holding in her lap her infant son (60 by 48), which was sold at Christie's on April 27 for 400 guineas; nor the portrait of Miss Farren, in white dress, with a book in her hand (50 by 39), which was sold at Robinson and Fisher's on May 23 for 650 guineas, was by Romney, to whom both were attributed.

Anything like a first-rate example of Sir Joshua Reynolds in the sale rooms seems past praying for. Captain J. S. Willett's portrait of Mrs. Willett, in black dress, white lace scarf, and lace cap, 28 by 23, sold on April 27 for 1,620 guineas, was the only female portrait of Reynolds to reach four figures; the companion portrait of Captain Willett sold on the same day for 150 guineas! On the same day also, but from another property, a fine full-length portrait of John Musters of Colwick (1753-1827),

standing in a landscape, in brown coat and yellow spotted waistcoat, 93 by 57, was purchased by Messrs. Agnew for 1,600 guineas, and



JOHN MUSTERS OF COLWICK
By Sir Joshua Reynolds, P.R.A. Sold for 1,600 Guineas.

is here reproduced; this portrait was painted in 1777-78, and has been engraved by James Scott. The late Mr. Buckley's portrait of Miss Wynyard, a half-length, in white dress with red sash, 35 by 27½, sold for 730 guineas; it was painted in 1766, and has been engraved by J. Finlayson. Messrs. Foster sold on June 26 a half-length Reynolds portrait of Lady Yates, an intimate friend of the artist, and an early work, for 500 guineas. Sir Henry Meysey Thompson's portrait of Miss Catherine Bisshopp, in blue and red dress, in a landscape, 50 by 40, sold for 440 guineas, as against the 50 guineas paid for it at the Wynn Ellis sale in 1876; whilst the Kay portrait of Miss Elizabeth Young, in red and white dress, 29 by 23½, realised 340 guineas—this picture is illustrated in Graves and Cronin's book on Sir Joshua.

Two Gainsborough portraits have reached four figures this season, and, curiously enough, the higher amount was paid for a portrait of a man, *i.e.* of Isaac Henrique Sequeira, M.D., physician extraordinary to the Prince Regent of Portugal, seated in an armchair, in blue dress, holding a book, 50 by 40, and for this Messrs. Agnew paid 2,150 guineas on April 27. The second higher was paid on the same day for Sir Henry Lennard's portrait of Mrs. Hallam, in blue dress with embroidered sash, 30 by 25, 1,780 guineas. A portrait of the Hon. Mrs. Hamilton, second wife of Charles, youngest son of the sixth Earl of Abercorn, in richly brocaded white dress, 72 by 66, sold for 600 guineas at Robinson and Fisher's on May 23. Mention may also be made of two drawings in charcoal and chalk, both 17½ by 14, and both portraits of young ladies, which fetched 410 guineas and 470 guineas respectively on November 24, 1900, and also of a repetition of the famous market cart now in the National Gallery, 73 by 60, which sold for 380 guineas on April 27.

Another of the eighteenth century portrait painters to call for special notice is J. Russell, R.A., whose works in pastel have so much advanced in popularity with collectors during recent years. On April 27 the executors of the late Rev. Sir Frederick L. Currie sold at Christie's a companion pair of pastels, both signed and dated 1789 (ovals 24 by 18). That of Mrs. Elizabeth Currie (*née* Close)—whose portrait by Romney is one of the features of the National Gallery—in white muslin dress with blue sash, powdered hair bound with a knot of white muslin, realised 1,550 guineas; whilst that of her husband, Mark Currie, Esq., of Upper Gatton and Hayes, in blue coat and white vest, went



MRS. DOROTHY CHAMPION CRESPIGNY.
By George Romney. Sold for 5,600 Guineas.

for 200 guineas—another illustration of the irreconcilable difference in the market values of male and female portraits! A full-length portrait by Russell of George Prince of Wales as President of the Royal Kentish Bowmen, in green coat, white vest and hose, wearing the star, ribbon, and order of the Garter, an archery match in the background, painted in 1791 (canvas 102 by 69), and engraved by Bartolozzi, sold on June 15 for 680 guineas.

The only picture by Opie which calls for notice was sold for 480 guineas on April 27, and was entitled "Courtship." It represents a youth, in red dress and cap, making love to a young girl, in white dress; an old woman appearing from behind a wall (40 by 50). A charming example of Sir William Beechey, a portrait (30 by 25) of a lady, in white muslin dress with gold sash, large straw hat, with scarf tied under the chin, landscape background, realised 1,650 guineas on June 15.

(To be continued)

THE ART MOVEMENT.



A NURSERY FRIEZE.

Designed by Cecil Aldin for Messrs. Liberty & Co.

ART FOR BABES.

MUCH attention is now being given by the manufacturers of "art furniture" to the fitting up and furnishing of nurseries. The primary intention of the designers is obviously right. It is a delightful one, for the cultivation of the eye cannot be begun too early in life for the proper appreciation of the beautiful, whether in nature or art. One may be somewhat sceptical as to whether humour, so necessary to the gaiety of infantile natures, can also be inculcated; but the modern idea is a dual one—art and fun. Novelty, eccentricity, and quaintness are each demonstrated in the rooms and their furnishings which we have examined; but these qualities, whether considered separately or collectively, do not alone constitute art. We willingly allow that amusement and interest may be aroused in the minds of the children who are privileged to pass their time in nurseries furnished on these lines. Some children may be dull enough to prefer mere "comfort," so that they may be unable to appreciate some of the quaintness of form now offered them. The chairs are usually straight backed, and the furniture is marked throughout with a primness, or rather stiffness, of line which overlays grace and beauty with humour. Visitors to Earl's Court Exhibition last summer may remember the model nursery fitted up by Messrs. Story which formed a feature of an inner court. We give illustrations of the two rooms comprised in it—the day and night apartments. Two rooms have recently

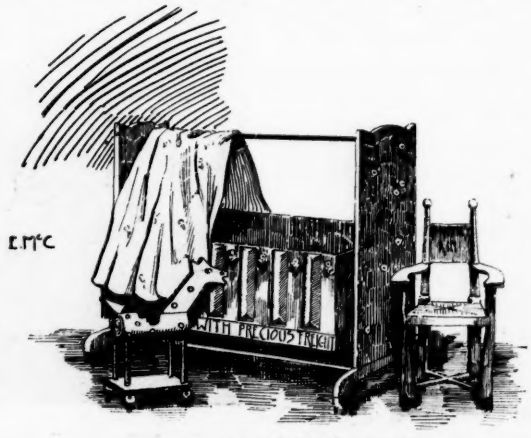


FIG. 1.—NURSERY FURNITURE.

By the Society of Artists.

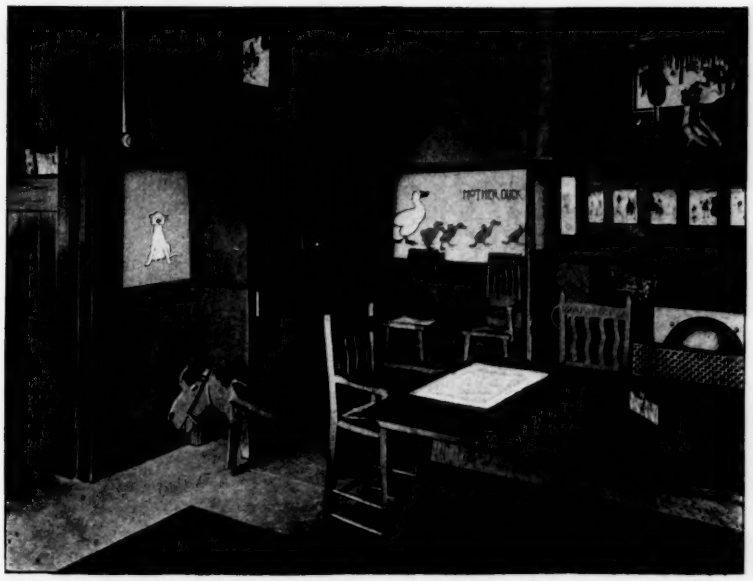


FIG. 2.—DAY NURSERY.
By Messrs. Story & Co.

been added by Messrs. Liberty to their exhibition in Regent Street; these are planned and arranged very much in the same style. In each case the furniture is designed on the same lines, and chairs, bedsteads, plates, and drinking mugs are embellished with didactic mottoes, designed to make earthly angels of the children when they have mastered the alphabet and entered upon the reading stage —if they decide to follow this sound advice. To have to sit in a chair which bears upon it the device, "Sow an act and you reap a character," and to sleep in a bed upon the headboard of which the axiom is repeated (Fig. 4), can hardly fail to be convincing to the most obdurate, even to the best trained child. The



FIG. 3.—DAY NURSERY.
By Messrs. Story & Co.

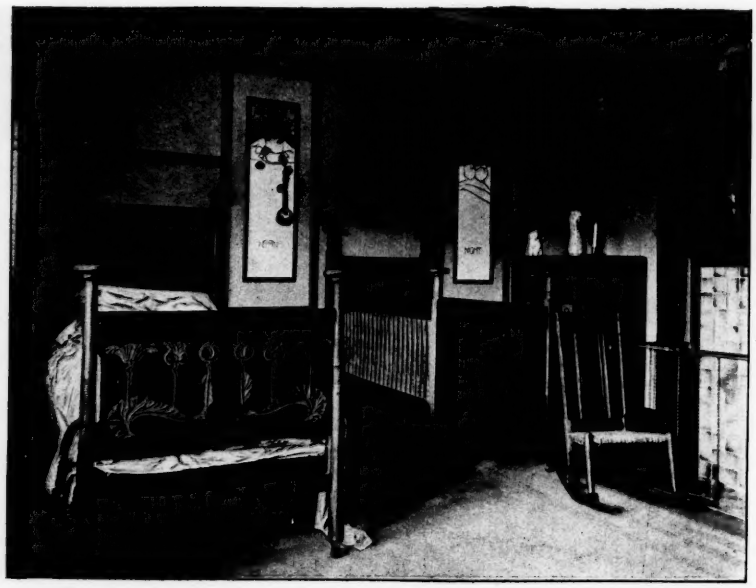


FIG. 4.—NIGHT NURSERY.
By Messrs. Story & Co.

injunction in white letters upon a green coffee-pot to "tak' anither cup," cannot be otherwise than encouraging to infant thirst. To an oak cradle, with a green curtain embroidered with daisies, and inscribed "Rock bonnie bark with precious freight," objection cannot be taken; it can only tend to infuse a sense of proper self-esteem in the mind of the most self-effacing babe.

The very formal toy horses which figure in Messrs. Story's day nursery (Figs. 2 and 3), and the drawing of furniture designed by the Artists' Society (Fig. 1) which is in their exhibit at Glasgow, must arouse attention in the mind of any



FIG. 5.—NIGHT NURSERY.
By Messrs. Story & Co.

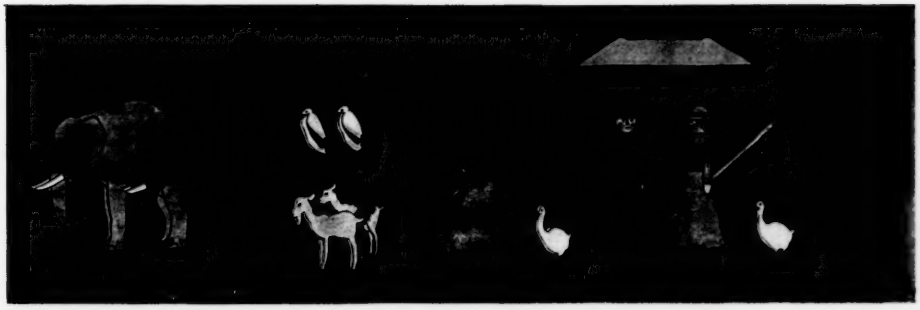


FIG. 6.—NOAH'S ARK FRIEZE.
By Cecil Aldin.

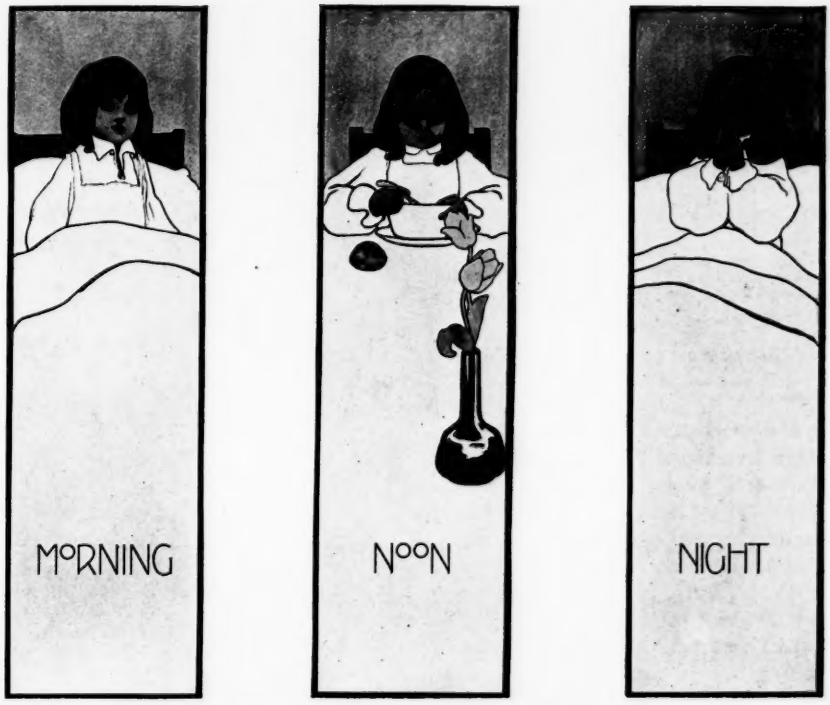


FIG. 7.—PANELS FOR THE NIGHT NURSERY.
By John Hassall.

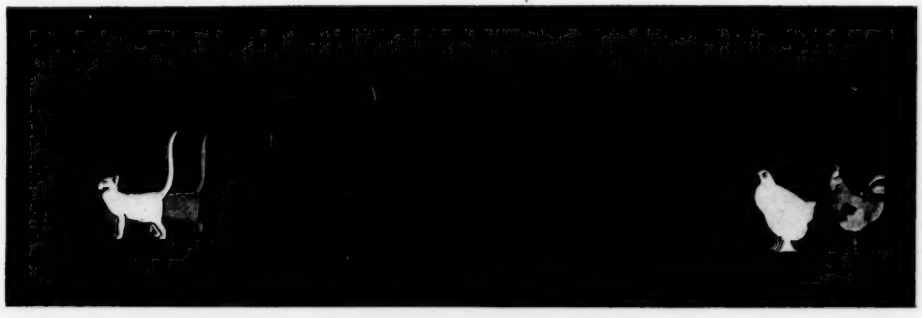


FIG. 8.—NOAH'S ARK FRIEZE.
By Cecil Aldin.

NURSERY WALL PAPERS.
By Messrs. Liberty.

child capable of contrasting the art of the nursery with that of the outside world. Art and nature, we think, might be more closely approximated in this instance, even without sacrifice of quaintness and decorative effect.

For the decoration of these rooms we have

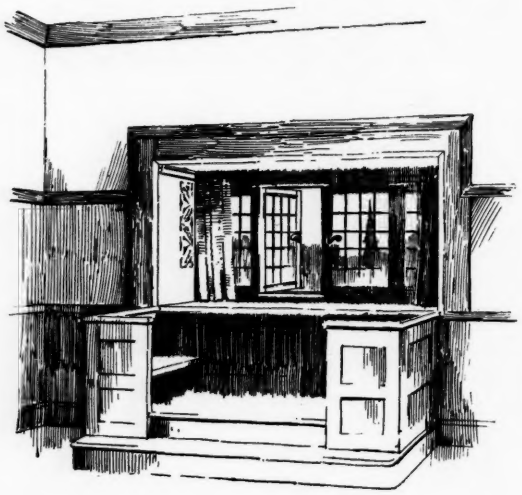


FIG. 9.—WINDOW-SEAT IN THE DAY NURSERY.
By Messrs. Story.

nothing but praise to express. The friezes by Mr. Cecil Aldin (Figs. 6 and 8) are delightful in their genuine humour and colour scheme, while the panels and wallpapers by Mr. John Hassall (Fig. 7) in the night nurseries are joyously appropriate. Here is something that can be understood and appreciated by children. The walls are hung tastefully in unbleached and green linen canvas, and with the Noah's Ark frieze between the colours, are pleasant and restful to look upon; while Mr. Aldin's sportive puppies and

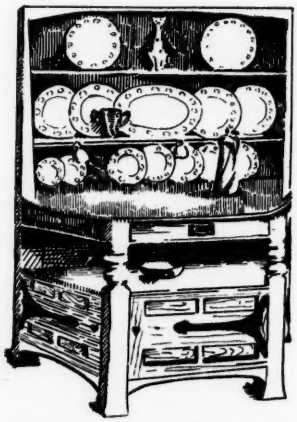


FIG. 10.—NURSERY DRESSER SIDEBOARD IN OAK, WITH IRON FITTINGS.
By the Society of Artists.

ducks and hens in the other room cannot fail to be a source of continuous amusement to the little occupants, and to startle their visitors into laughter.

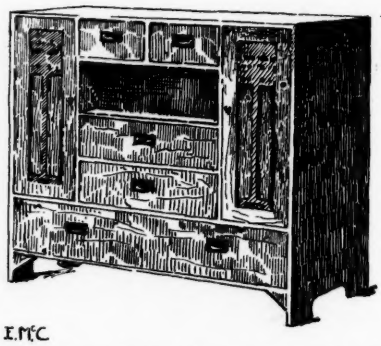


FIG. 11.—NURSERY CUPBOARD IN OAK, WITH IRON FITTINGS.
By the Society of Artists.

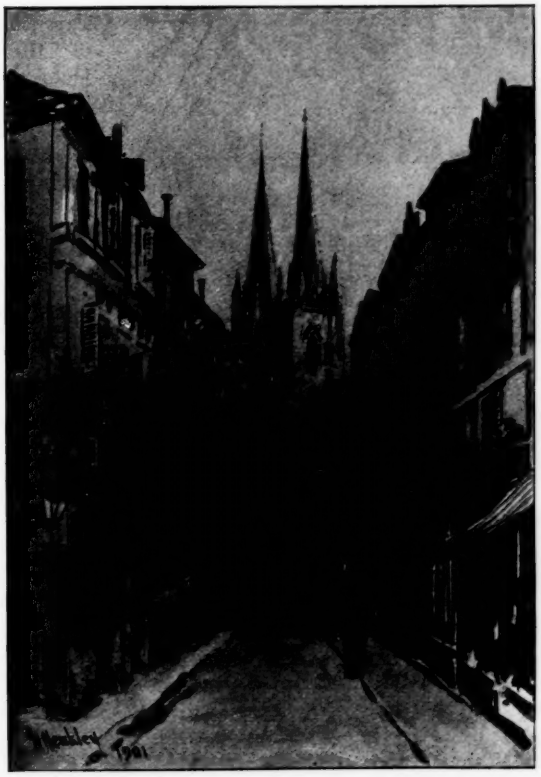
THE STOCK EXCHANGE ART SOCIETY.

CAPEL COURT and Throgmorton Street have not hitherto been looked upon as centres favourable for the development of an art movement. Their associations are so distinctly of a business character, so intimately connected with the sacred mysteries of the Stock Exchange, that a tastefully printed invitation to visit the Exhibition of the Stock Exchange Art Society arouses a novel emotion. It is true that "the City" has during the last few years taken an active interest in the popularisation of art by the promotion of excellent exhibitions at the Guildhall, and by transforming the interior of the Royal Exchange into a permanent art gallery; but that an Art Exhibition should be held in Throgmorton Street by artist-members of the Exchange lends wings to the imagination. Such, however, is the case, and the first exhibition of the Stock Exchange Art Society proved that, not only is there a strong artistic feeling among the members of "the House," but that there exists executive skill of more than average ability.

The contrast between the bustling throng of brokers and jobbers, clerks and messengers,

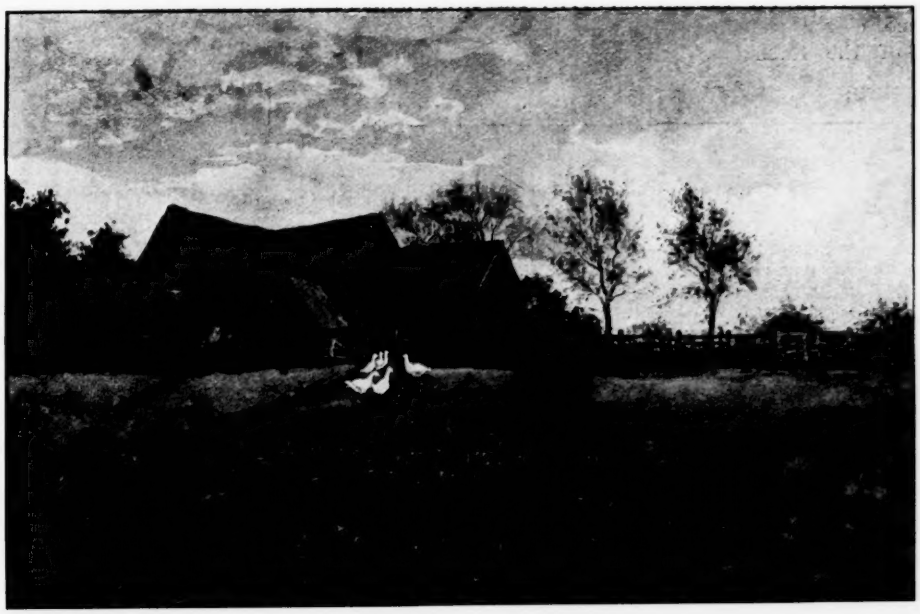
who make Throgmorton Street a scene of activity during business hours, and the quietude of the beautiful hall of the Drapers' Company in which the exhibition was held, was as marked as that between the commercial and the artistic sensibilities of the exhibitors. The greater part of the work shown accentuated the contrast. Water-colour drawings of quiet nooks of English scenery and sleepy villages have little in common with Capel Court.

To Mr. Henry Hewkley, one of the honorary secretaries of the Society, belongs the credit of focussing the artistic powers of "the House." For some time he had observed members sketching one another, or comparing photographs they had taken, and it occurred to him that there was possibly sufficient talent amongst them to justify the formation of a Society. He is himself a water-colour painter and an exhibitor at the Royal Institute. His suggestion was quickly acted upon, and this exhibition was the first-fruit of his efforts. The work shown included water-colour drawings, miniatures, pen-and-ink and pencil drawings, etchings and dry points, sculpture, wood-carving, stencilling on fabrics, poker work, and photographs—the



AT BAYONNE.

From the Water-Colour by Henry Hewkley.



THE RIDGE FARM.

From the Water-Colour Drawing by Francis Moore.



PENSHURST.

From the Water-Colour Drawing by Ferdinand Slade.

strongest sections of which were the first mentioned and the last. It must be acknowledged that much of the work was amateurish in the extreme, that even in the most serious work there was evidence of dilettantism, but even with this there was talent in the exhibition, and much in it to give pleasure. Many of the landscapes are charming little bits of colour; some by Mr. Henry Hewkley, Mr. Ferdinand Slade, and Mr. Francis Moore, which we illustrate, will show that the authors have artistic abilities far above those of the everyday amateur in art. Others worthy of special mention were "Kynance Cove" and "Clovelly" by Mr. Le Blanc Smith, and some Yorkshire views by Mr. J. M. Bazin. With the exception of Mr. Maguire's miniatures, some clever pencil character sketches of prominent members of the Exchange, and some cartoons by Mr. F.



THE ROYAL MILITARY CANAL, HYTHE.

From the Water-Colour by Henry Hewkley.

Carruthers Gould—an ex-member of "the House"—the figure subjects were not very successful; but the sculpture of Mr. J. Herbert Hart calls for special mention. From the two illustrations we give of his work it will be seen that it is of an excellence seldom met with in the



THE MERMAID.

Panel by J. Herbert Hart.

work of non-professional artists. The "Mermaid" panel, executed in coloured plaster, is a charming little piece of decoration worthy of reproduction in a permanent form. The bronze statuette "Wrecked," too, is a clever little work; the figure is carefully modelled, although a

deeper knowledge of anatomy would have enabled the sculptor to have accomplished an even more satisfactory result.

The etchings and dry-points by Mr. Eustace Pinkerton were exceedingly good and gave evidence of a close appreciation of the work of our best etchers.

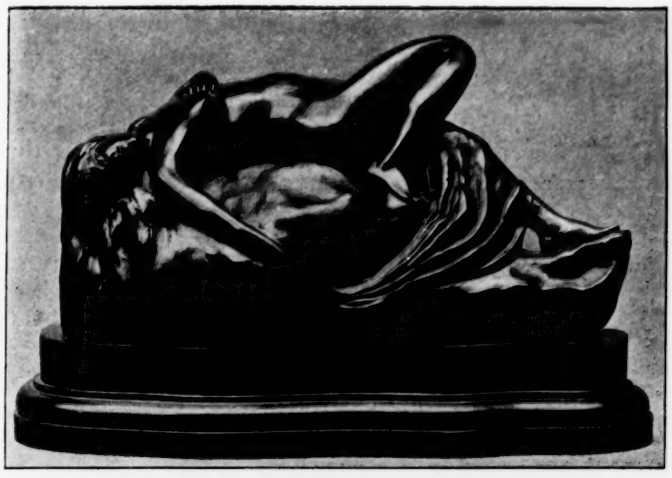
The wood-carving was for the greater part executed from standard designs, though in two cases at least the designs were original. The most striking of these was a panel in elm, beautifully executed, of a Japanese scene. Mr. J. W. Neall's panels in walnut were excellent, and Mr. Foster Shattock's mahogany masks were curious and skilful examples of carving. The photographic section was the strongest of all, and the prints exhibited were of very high quality.



A PORTRAIT.

From the Dry-point by Eustace Pinkerton.

The collection, although hastily prepared, must be considered a successful effort, well worthy of repetition. With a clear understanding that none but original work would be shown, and the exercise of more care in the hanging of the exhibits, the Society should be able to arrange an exhibition that may become equal to many that are confined entirely to professional artists.

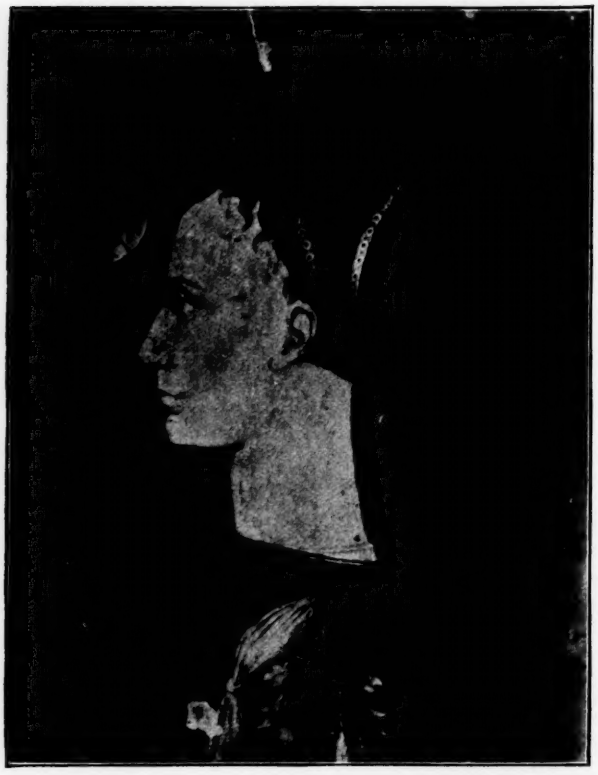


WRECKED.

Bronze by J. Herbert Hart.

NOTES AND QUERIES.

[242] **IDENTITY OF PORTRAIT AND PAINTER.**—The correspondence in the last number of your Magazine about the unknown Louis XIV bust



encourages me to ask you and your readers to help me to find out who is represented on a portrait I possess and who may have been the painter. It is a panel, 56 by 46 centimetres;

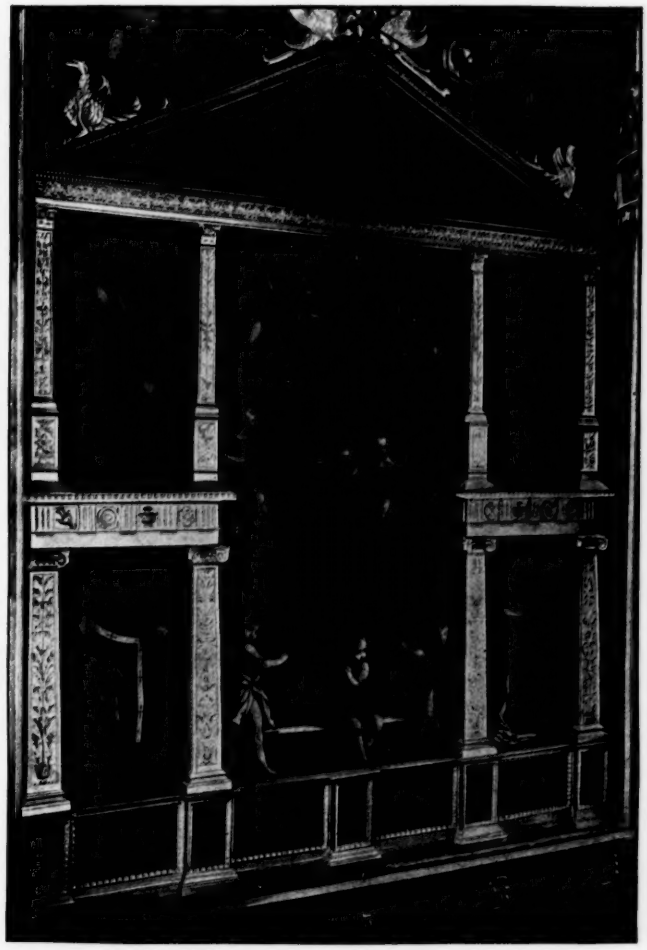


seems to me undoubtedly "quattrocento," the face a darkish ivory tint, the hair a deep red-auburn; the dress red, with a black sleeve elaborately embroidered; the coat of arms in the corner certainly Italian, but it is hardly possible to distinguish the colours, except the band on the dexter half of the shield, which is gules; the shield is surrounded by a border with a design that looks like olive or other branches, with leaves; but the most peculiar part is an inscription round the collar of the dress—it might be some kind of cryptographic or enigmatic clue to the identity of the lady. —G. BAKHMÉTEFF, *Sophia, Bulgaria.*

NOTE.

TRIPTYCH BY LUINI.—In the volume on Bernardino Luini which I issued in 1899 there was a note as to the altar piece that the artist painted at Legnano. I mentioned that I was unable to describe the picture, as it was impossible to see it when I visited the church, and that permission to photograph it had been absolutely refused to Luigi Dubray, of Milan, whom I had employed for that purpose. Morelli, in writing about Luini, speaks of this picture as "a glorious polytych," and in another place as "the magnificent polytych." He considered it to be the finest of the artist's works, and I was therefore very greatly disappointed at being unable either to see this great work or to study and describe it from a photograph, and the more so as with the exception of this work I had seen and studied almost all the works of Luini in Europe. A few months ago I saw the picture and obtained a photograph of it, and this is the only one that has ever been taken of the picture. It is unfortunately not a good print, as, owing to the position of the altar piece on the wall behind a very high reredos and in a very bad light, the camera had to be stood sideways, and the photograph taken with very much reflection on the picture. The authorities of the church will not allow the fittings of the altar to be moved, and even if this were done a platform would have to be built for the camera if a good negative is to be taken; but I was very glad to obtain through Signor Mantegazza this print, which was taken by a friend of his very early one morning. The picture is well worthy of all the praise that Morelli bestows upon it. It is in perfect condition, and has never left the church for which it was painted. The original contract for painting

it was drawn up by the notary "l'Isolano" in 1523, and signed by the respective parties in the Archbishop's palace in Milan, and a copy is preserved in the archives of the parish church of Legnano. The Madonna and Child occupy the centre panel, and are surrounded by angels. Above is the Almighty Father, and on either side of the central panel are two saints, St. Ambrose, St. Augustine, St. Peter, and St. John the Baptist. All these six panels are full of rich glowing colour; but the predella, which consists of nine more panels, is very different in colouring. The central panel, which depicts the Christ bound to the column, and the two on either side of it are painted in shades of green and white; while the other four panels, which represent the four Evangelists, are in shades of brown, all very much resembling the drawing of Tobit and the Angel in the Ambrosiana. This chiaroscuro work is of the greatest value in the altar piece, as it relieves the lower part of the picture and throws up the glorious colouring of the upper part. The four panels in green represent "The Nailing upon the Cross," "The Entombment of Christ," "The Resurrection," and then lastly a scene which I am not able to identify at present. It depicts a man in the garb of a pilgrim, with a long open cloak, a pilgrim's hat, and with scallop-shell and a long staff, standing between two other male figures, one of whom is, I believe, intended to represent the Christ, and the other is clad in a long robe and carries a staff in his hand. The pilgrim has his hand uplifted with an aspect of either astonishment or benediction (probably the former), and the figure that I take to be the Christ is pointing with both hands in one direc-



ALTAR PIECE AT LEGNANO

By Luini.

tion, to the right of the spectator, while with his head turned towards the pilgrim he is inviting him to follow in the direction to which he points. The central figure resembles that of St. James, but I am disposed to think that the scene is connected with some local story or legend, perhaps with some saint to whom the chapel was dedicated. I am trying to obtain larger photographs of the picture and then, when the puzzling scene is represented with greater detail, it will perhaps be possible to read its meaning clearly. The angels that surround the Madonna and Child are as lovely as ever Luini painted. Five of them are playing on musical instruments, and their faces and forms are depicted with the utmost skill and with tender, reverent beauty. The Madonna belongs to the Saronno type, which in my Chapter V. I have called Group I., and in which the face is partially veiled. This type belongs only to the third period of Luini's work, and includes the "Holy Family" at the Ambrosiana and groups of the Madonna and Child at Naples, Berlin, St. Petersburg. The Child is full of life and brightness, and all the accessories and draperies are painted with unusual care. In every way the picture is a masterpiece.

I would like to mention that Legnano is quite close to Milan, and can easily be reached by rail. It is a lovely old village, but is being rapidly destroyed by the great ironworks that have recently been erected there, and by the presence of other huge manufactories with their necessary rows of cottages, and by all the ugliness that follows upon the arrival of hundreds of factory hands. The church is, however, well worth a visit, and contains besides the great altar piece some interesting frescoes by Lanini (so often confused with Luini) signed and dated, and therefore very useful for comparison with Luini's work, and a splendid font and cover of carved wood that recalls the work of Jacopo della Quercia. — GEORGE C. WILLIAMSON.

THE CHRONICLE OF ART.—OCTOBER.

The National Gallery and Fire Prevention.

IT must not be thought that the Act lately passed through Parliament does much to protect the National Gallery against the conflagration that is always threatening it day and night. As we warned our readers would be the case, the Government has taken no measures to remove the "unlighted bonfire"—the great furniture warehouse of Messrs. Hampton on the west; but has merely agreed to take down that end of St. George's Barracks abutting on the Gallery (which the Government curiously denied were in contact) and the narrow house immediately contiguous to the Gallery. We have the highest expert authority for saying that a narrow alley which is not a thoroughfare, but simply a *cul de sac*, is practically of little use for purposes of fire prevention. It was considered more politic, however, to allow this Bill to pass the House without opposition on the part of those friends of the Gallery who realise its inadequacy. It is of some use, of course, and better than the only alternative offered of total inaction. At any rate, it may be taken as an official acknowledgment that attention is required in this direction. The Director and Trustees may, therefore, regard it as a first instalment—as a nibble at the cherry which the authorities will have to finish in the end.

The Art Society of New South Wales.

WE have been asked to draw attention to certain facts connected with the Art Society of New South Wales which were not clearly set forth in a notice of its exhibition contained in our number for May of this year. The exhibition was not confined to works of artists resident in New South Wales only, but included contributions from Victoria, South Australia, Queensland, and New Zealand, and must, therefore, be considered thoroughly federal in its character. The Art Society is the strongest association of artists in New South Wales, for it consists of 205 subscribing members, whilst its offshoot, on "Secession," the Society of Artists, has probably not more than 40. The strength of the parent society can further be commercially gauged by the following analysis of the sales at the Australian Exhibition held at the Grafton Gallery in 1898:

22 pictures of the Art Society of New South Wales sold for	£768
11 pictures of the Society of Artists sold for	86
18 pictures from other Colonies	282

Some years ago the late Mr. Robert Wynne gave the sum of £1,000 for the encouragement of art in Australia, that sum to be a permanent investment, the interest from which was to form an annual prize for the best landscape of Australian scenery painted in Australia. The trustees of the National Art Gallery of Sydney were to be the adjudicators. Every one of these prizes, in addition to a special award of £25 given by Mr. Wynne during his lifetime, has fallen to a member of the Art Society, with the exception of that for 1900, which, it is alleged, owing to a misinterpretation of the terms of the bequest, was awarded to a painting of animal life by a member of the Society of Artists. We feel bound to make this acknowledgment to the Art Society, and so correct any misapprehension which may have arisen from our previous notice.

Reviews.

Cameos. By *Cyril Davenport, F.S.A.* (Seeley and Co. 7s. net.)

THIS volume of *The Portfolio* monographs is of fascinating interest, and will doubtless take its position among the standard works upon the subject. Mr.



1901.

Tuesday	1.	Sir Edwin Landseer, R.A., died, 1873.
Wednesday	2.	David Roberts, R.A., born, 1796.
Thursday	3.	William Morris, died, 1896.
Friday	4.	A. E. Chalon, R.A., died, 1860.
Saturday	5.	Sir Francis Grant, P.R.A., died, 1878.
Sunday	6.	Ford Madox Brown, died, 1893.
Monday	7.	Thomas Woolner, R.A., died, 1892.
Tuesday	8.	George du Maurier, died, 1896.
Wednesday	9.	Sarah Biffin, died, 1850.
Thursday	10.	Benjamin West, P.R.A., born, 1738.
Friday	11.	James Barry, R.A., born, 1741.
Saturday	12.	Charles Earle, R.I., born, 1836.
Sunday	13.	Julius Cæsar Ibbetson, died, 1817.
Monday	14.	L. N. Cottingham, died, 1848.
Tuesday	15.	Nathaniel Dance, R.A. (Sir Nathaniel Dance-Holland), died, 1811.
Wednesday	16.	W. L. Thomas, R.I., died, 1900.
Thursday	17.	George Fripp, R.W.S., died, 1896.
Friday	18.	S. Luke Fildes, R.A., born, 1844.
Saturday	19.	C. R. Leslie, R.A., born, 1794.
Sunday	20.	Sir Christopher Wren, born, 1632.
Monday	21.	["Old"] John Crome, died, 1769.
Tuesday	22.	George Mason, A.R.A., died, 1872.
Wednesday	23.	J. Ward, R.A., born, 1769.
Thursday	24.	C. Cattermole, b., 1833.
Friday	25.	R. P. Bonington, b., 1801.
Saturday	26.	Wm. Hogarth, d., 1764.
Sunday	27.	J. Durham, A.R.A., died, 1877.
Monday	28.	William Dobson, d., 1646
Tuesday	29.	George Morland, d., 1804
Wednesday	30.	Angelica Kaufmann, R.A., born, 1741.
Thursday	31.	Sir G. Reid, P.R.S.A., born, 1841.

Davenport has dealt both historically and technically with the art of cameo-cutting, and as the book has illustrations of nearly seventy of the most noted gems —some of which are executed in colour—the reader is enabled to follow out definitely the references and comparisons made by the author in his text. It is matter for congratulation that many of these noteworthy examples of an extinct art in England (although in France it is now being successfully practised) are preserved in the British Museum, some of the finest having been purchased from the famous Marlborough collection. The great *gemma Augusta* at Vienna, and the equally famous agate of the Ste. Chapelle in the Bibliothèque Nationale at Paris figure among the illustrations.

The Art of Folly. By *Sheridan Ford.* (Boston: Maynard & Co. 1901.)

In this beautiful little volume Mr. Ford has played the modern Peter Pindar to good effect. He deals with the chief artists of the age—English, American, and French—and touches off the salient characteristics of their art in a few short rhymes. His verses are sometimes good, more often passable, but piquant and frequently bitter; ill-natured when they are condemnatory, sometimes unjust—but bitterest of all when they are just. The way he counters heavily on his old friend and enemy, Mr. Whistler, is very amusing, though cruel, and to that extent blameworthy. But in spite of all malevolence the book has insight, and is one for art-lovers to get. If they do, they will certainly keep it. It is Mr. Ford, we understand, who invented the title "The Gentle Art of Making Enemies;" his new title is good, and his binding is like enough to Mr. Whistler's to give cause for annoyance, which is probably what was intended.

Line and Form. By *Walter Crane.* (George Bell & Sons. 12s. net.)

Mr. Walter Crane is always worth reading. He is original, entertaining, suggestive, delightful, even when one does not always agree with him. This charmingly produced book, a companion volume to the author's "Bases of Design," is crowded with illustrations to explain these republished lectures to his Manchester pupils. Practical, theoretical, full of information incisively expressed, this book is one to make a student think, and full of interest to the general reader on art subjects.

German Book-plates: An Illustrated Handbook of German and Austrian Ex-libris. By *Karl, Count zu Leinengen-Westerburg.* Translated by G. R. Dennis. (Bell & Sons. 1901.)

This volume is perhaps the best of those which the publishers have issued on the very widely popular subject of Ex-libris. The author is one of the first authorities on the Continent—his knowledge is wide and his Teutonic sense of thoroughness and completeness very marked. The result is a treatise which, if anything, errs on the side of elaborateness of classification; but the pains the author has been at to adapt his work to English readers remove any cause for objection. We need not enter into the subject matter here, but we would draw attention to the value of such a book to the artist. We have here the development of an interesting branch of decorative art in Germany—a branch which has engaged the pencils and gravers of some of the greatest of German artists from Durer and Holbein onwards. It is curious to compare the efforts of the modern designer to get away from the traditional art, an attraction



THE BOOK-PLATE OF THE GERMAN EMPEROR.

By E. Doepler, Jnr.

which most are unable entirely to resist. The book, profusely illustrated, is well and intelligently done, and its practical plan renders it of use, not only to the specialist, but to all interested generally in the arts.

The Natural History of Selborne. By *Gilbert White* (Temple Classics: Dent & Co., London.)

This charming little edition, issued by Mr. Israel Gollancz, is an example of modern taste and cheapness. It has fifteen of the early unacknowledged woodcuts. The only defect is the modernness of the frontispiece in relation to the title-page; it should have been drawn something in the manner now affected by Mr. New.

Heraldry: National Art Library, Victoria and Albert Museum Classed Catalogue of Printed Books. (1901. 2s.).

This catalogue, which replaces the smaller one compiled by Mr. Soden Smith, is altogether admirable and reflects great credit on Mr. Palmer, Mr. van de Put, and Mr. Everard Green. The subject is most fully treated, excellent cross-references are provided, and illustrations add to the interest of a very noteworthy work of reference.

The Germ, 1850. A reprint. Preface by *W. M. Rossetti.* (Elliot Stock. 1901.)

A most charming and tastefully produced reprint of the famous little periodical of the P.-R.B. If anything, the facsimile is too close—but the lithographs after the original etchings will always declare the reproduction as such, in spite of the factitious plate-mark.

The Jewish Encyclopædia. Vol. i. Aach-Apocalyptic. Edited by *Dr. J. Singer.* (Funk & Wagnall.)

The first volume of a marvellous work—one of the greatest literary undertakings of the age. The interest to artists is profound and endless. It is hardly necessary to point out the importance of such a work, or how completely it covers the whole ground of Jewish culture. It necessarily makes its appeal quite as much to non-Jewish as to Jewish readers.

Drawing for Reproduction. By *Charles G. Harper.* Second edition. (Chapman & Hall. 1901. 7s. 6d.)

This is a new edition of an admirable handbook of great value to the draughtsman. Mr. Harper writes well and practically, and with the aid of the numerous illustrations gives full technical instruction to the artist who works for process reproduction.

Pintoricchio. By *Evelyn March Phillips.* (Bell & Sons, 1901. 5s. net.)

A very carefully compiled critical life of Bernadino, well written and well illustrated, this volume is among the best of the "Great Masters" series. Its catalogue is full, and we detect no striking omission. It deals judicially with many matters of controversial interest.

The Frescoes in the Sistine Chapel. By *Evelyn March Phillips.* (John Murray. 1901. 6s. net.)

This well-illustrated little book is altogether admirable in arrangement. It is an intelligent attempt to give the reader in a small compass all he can wish to know about the wonderful wall and ceiling decorations in the most marvellous chapel in the world. It is a scholarly handbook which no visitor to the Sistine Chapel should be without.

Books Received. NOTE.—*Comment in this column does not preclude books from subsequent review.*

Art and its Producers and *The Arts and Crafts of To-day.* By WILLIAM MORRIS. (Longmans, 2s. 6d. net.) These lectures were originally delivered before the meetings of the National Association for the Advancement of Art, in Liverpool and Edinburgh respectively, in 1888 and 1889. The two stirring addresses live in the memory of those who heard them—the one, a plea for a more primitive and ideal basis for the inspiration and production of Art—that is to say, an essay in artistic sociology; and the other, in justification, praise, and explanation of the great movement of which Mr. Walter Crane is the head, and to which is due in great measure that wave of "new art" which is sweeping over Europe and America.

"*Plant and Floral Studies for Designers, Art Students, and Craftsmen,* by W. G. PAULSON TOWNSEND, has recently been issued by Messrs. Truslove, Hanson, and Comba. It contains a large number of drawings in line of plant and flower forms, mostly made direct from Nature. The text describes the plant and flower, and gives certain botanical information as to the nature, habit, and flowering time of each plant. It is a good and useful book for the designer who cannot make or has not made his own drawings.



BARASWATEE.
From the Statue by B. K. Mhatre.

Miscellanea. MR. T. SIDNEY COOPER, R.A., has been gazetted as a Commander, and Mr. LIONEL CUST a Member, of the Royal Victorian Order.

WE illustrate on this page one of the latest works of the young Hindu sculptor, Mr. B. K. MHATRE, to whom we drew attention in THE MAGAZINE OF ART for April, 1897. This figure gained a medal for the artist at the Paris Exhibition last year.

WE desire to draw attention to the fact that a work on "British Sculpture and Sculptors of To-day," lavishly illustrated, is about to be issued by Messrs. Cassell and Co. It is written by Mr. M. H. Spielmann, and deals with living sculptors of both sexes, whose art careers are passed in review and their work criticised. Sculptors, modellers, designers, medallists, metal-workers, and enamellers, are all necessarily included in this volume. It will be the first book in the language to deal with this important and attractive subject.

THE National Memorial to Queen Victoria, as designed by Mr. Brock, R.A., with architectural setting to be carried out in detail by Mr. Aston Webb, A.R.A., has been approved by the members of the Executive Committee, who are as follows: Sir E. J. Poynter, P.R.A.; Sir L. Alma-Tadema, R.A.; Lord Windsor; Viscount Esher; Sir Arthur Ellis; Mr. A. B. Mitford; Mr. Sidney Colvin; and Mr. W. Emerson, P.R.I.B.A. Although it is somewhat curious that there appears the name of no sculptor on a committee appointed to consider a work in which statuary is the art concerned, all who have seen the model warmly endorse the recommendation of the Committee.

WE have received from the "Titian" Medium Manufacturing Company, of 37, Surrey Street, Sheffield, a set of what they call "Titian Mediums" and "Drier." In the interest of our painter-readers and of painting-amateurs we begged Mr. J. MacWhirter, R.A., to be so kind as to try them and report upon them. Mr. MacWhirter was good enough to consent, and has reported as follows: "I have now tried the 'Titian Mediums.' I like them. That is, I have worked with No. 1, which is labelled 'Ordinary Medium for Ordinary People. It works fluently and pleasantly, and seems all right. I have ordered several more bottles. I have also tried the slow drier, which I also like. Of course I will use this No. 1 throughout in my present picture, 'A Glacial Stream,' a very blue picture." In the circumstances, then, the "Medium" and the "Drier" must be recommended to our painter-readers.

Obituary. WE have to record the death of two well-known French engravers: M. EUGÉNE ANDRÉ CHAMPOLLION, at the age of fifty-three, and M. FÉLIX JANSKI, at the age of thirty-nine. The death has also occurred of Professor CONSTANTIN CRETIUS, the German historical painter, at the age of eighty-seven; of M. LOUIS MAST, the Belgian sculptor, at the age of forty-four; of Signor DOMENICO MORELLI, the Italian painter, at the age of seventy-five; of HERR OTTO FABER DU FAUR, of Munich, painter of historical and Eastern subjects, at the age of seventy-three; and of HERR HERMANN GŒTZ, the Director of the Carlsruhe School of Industrial Art.

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